Barrios Anniversary Edition

Vol.1

Transcribed from the original recordings by Chris Dumigan

Cover design by Nick Erritsos

Typesetting by Paul Fowles

Special thanks to:

S.W. Kim

David McKeigue

John Wilkinson

Barrios Anniversary Edition

The *Barrios Anniversary Edition* is a complete set of transcriptions taken from all the original Barrios recordings known to survive at the time of publication. If any further recordings come to light in the future, a supplementary volume will be issued.

My own contribution to the project has been essentially that of general labourer, all the transcriptions being the unassisted work of my colleague, Chris Dumigan. The original transcriptions were made during the period 1980 to 1987, and were revised and updated in 1994 (the fiftieth anniversary of Barrios' death).

As far as possible, the transcriptions present an unedited account of what Barrios actually played. However, the spontaneous nature of his playing leads to a number of apparent inconsistencies in some of the performances. When this occurs, the transcription will show what the editor believes to be the true intention. A detailed account of these and any other editorial changes is given in *Notes on the Transcriptions*.

Left hand fingerings have been included as a convenient means of showing where Barrios was on the fingerboard. Obviously, we cannot know precisely what fingerings were used, but every effort has been made to convey the idiomatic style of the original performances.

The only piece we have included of which there is no known recording is *Villancico de Navidad*, which appears as the last item in Vol.1. This was added because no existing edition shows the natural harmonics strongly implied by the open string passages starting at bar 24.

Paul Fowles (Manchester 6/4/95)

Contents

Notes on the Transcriptions iii

Don Perez Freire 1

La Paloma (Habanera) 8

Cordoba (Aire Criollo) 15

La Catedral 18

Ay Ay Ay (Early Version) 27

Villancico de Navidad 31

Notes on the Transcriptions

Don Perez Freire (Tango)

In the recorded performance, the semiquaver figure introduced in bar 2 is sometimes dotted, sometimes undotted. The transcription shows both variants as they were performed.

On the last note of bar 5, Barrios plays a G#. In all matching bars, he plays an A. The ending of bar 5 has therefore been changed to an A.

Recorded tempo: Crotchet = c.84

La Paloma (Habanera)

In bar 13, Barrios adds a low A on the second beat which is absent from bar 23 and all other matching bars. This note has been included in the transcription, although it could be argued that a more consistent effect is achieved by removing it.

Barrios appears to miss the E after the semiquaver rest in bar 71. This note is played in bars 35 and 43, and has therefore been added to bar 71.

Recorded tempo: Crotchet = c.66

Cordoba (Aire Criollo)

The recorded version presented here includes a three bar coda which is absent from previously published editions.

Recorded tempo: Crotchet = c.76

La Catedral

The *Preludio* had not been added at the time of the recording and is therefore absent from the transcription.

In bar 25, Barrios plays an open G instead of an E# on the fourth string. This is an obvious error, and the G has been replaced by an E# in the transcription.

In bar 85, Barrios plays an E natural, although E# is the apparent intention (see bar 91). The transcription shows an E# in both cases.

The first six notes of bar 95 are missed on the recording, and have therefore been reconstructed from the matching passage in bar 89.

It should also be noted that the recorded version does not include the extra figuration shown in bar 42 of the manuscript.

Recorded tempo: Crotchet = c.56 (Andante Religioso)

Dotted crotchet = c.84 (Allegro Solemne)

Ay Ay Ay (Early Version)

A "prototype" arrangement which Barrios went on to revise extensively. The curious A7-E7-A ending used here does not appear in the later version.

Recorded tempo: Crotchet = c.72

Villancico de Navidad

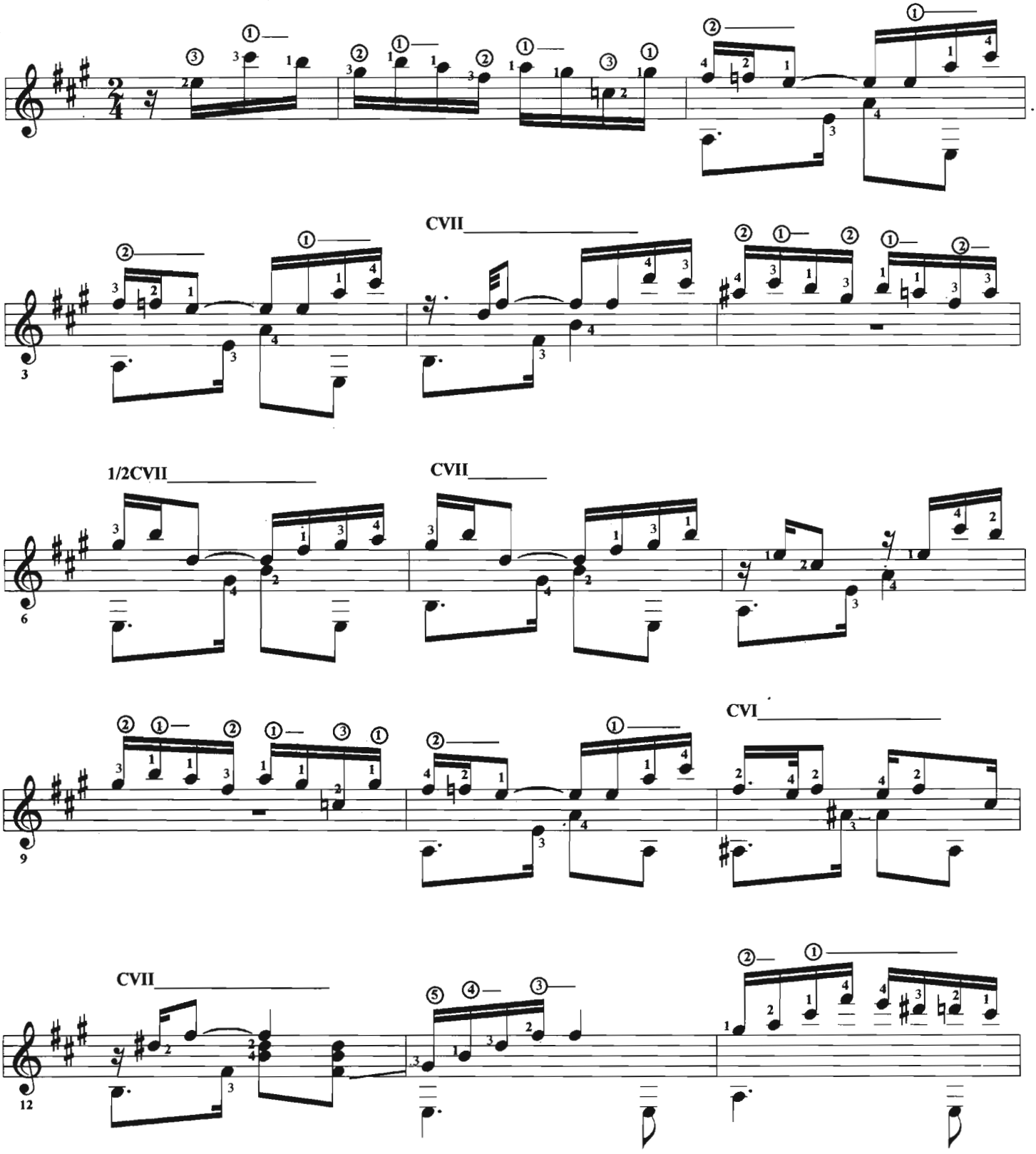
The open string passages shown in the manuscript (bar 24 onwards) seem completely alien to the structure of the piece as a whole. It cannot be merely coincidental that, when used as a basis for natural harmonics, these passages yield a direct statement of parts of the main melodic line. All the harmonics which have been added for the present edition use the open strings taken from the manuscript.

Suggested tempo: Dotted crotchet = c.56

Don Perez Freire (Tango)

Transcribed by Chris Dumigan

Agustin Barrios Mangore



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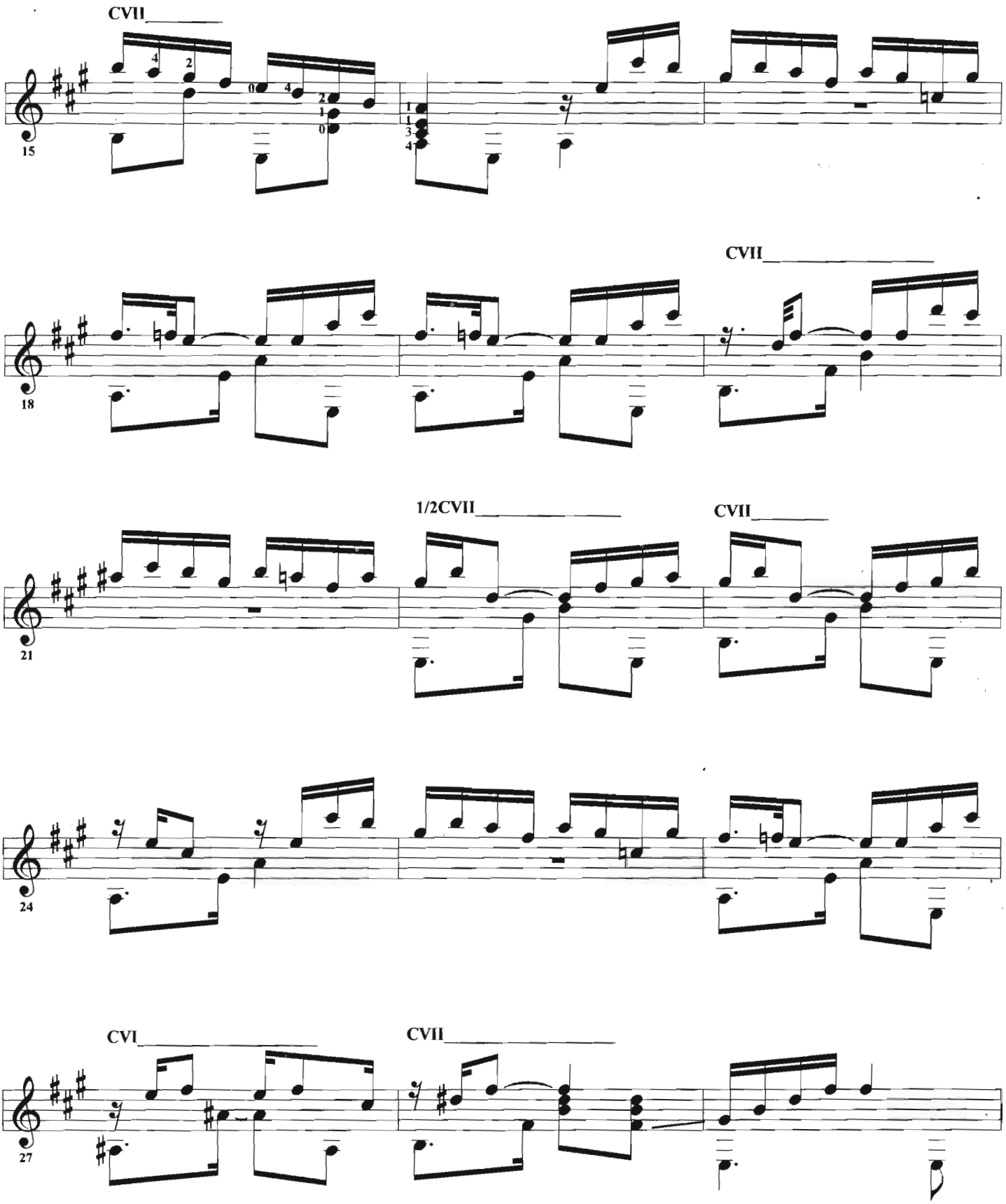

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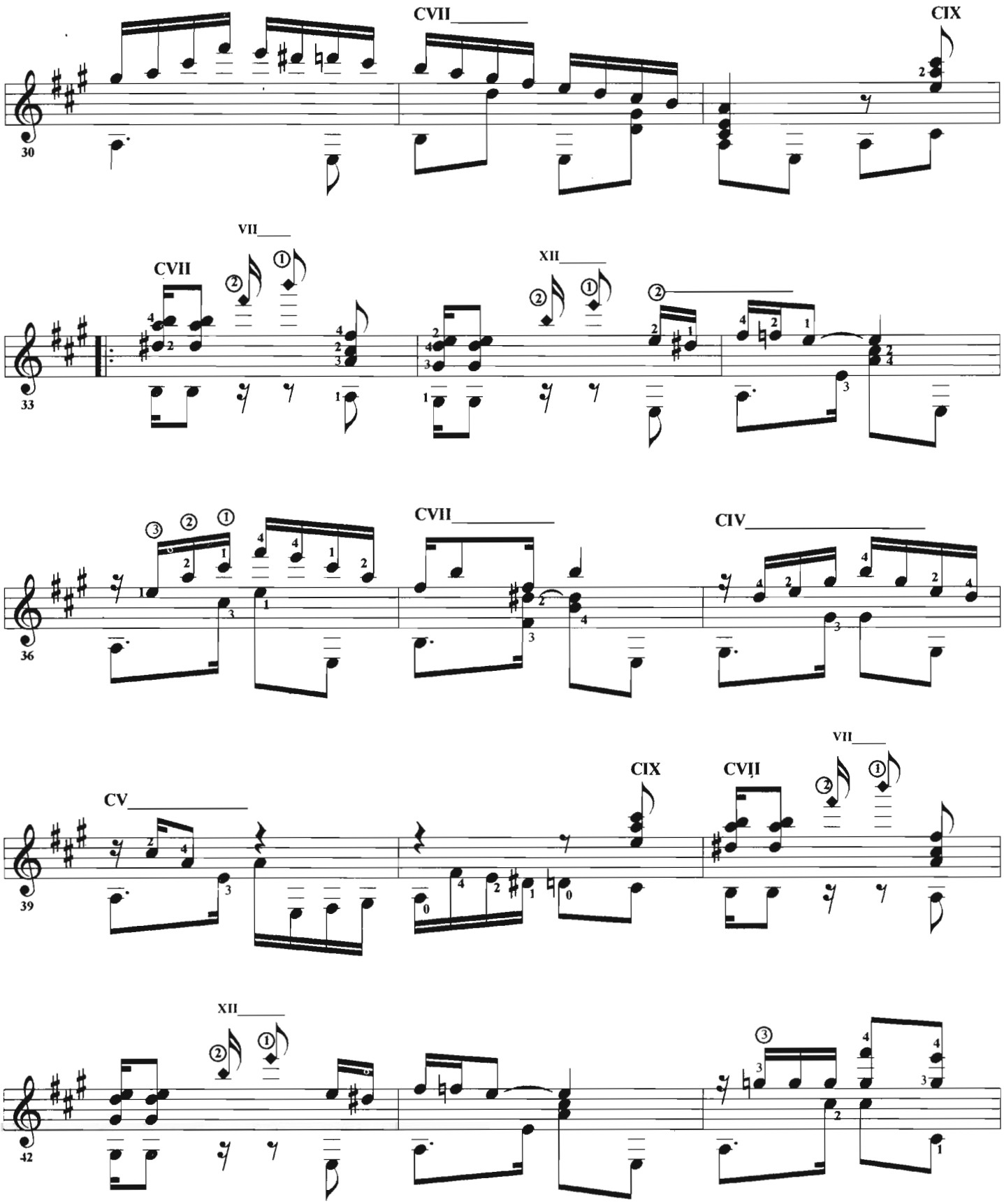

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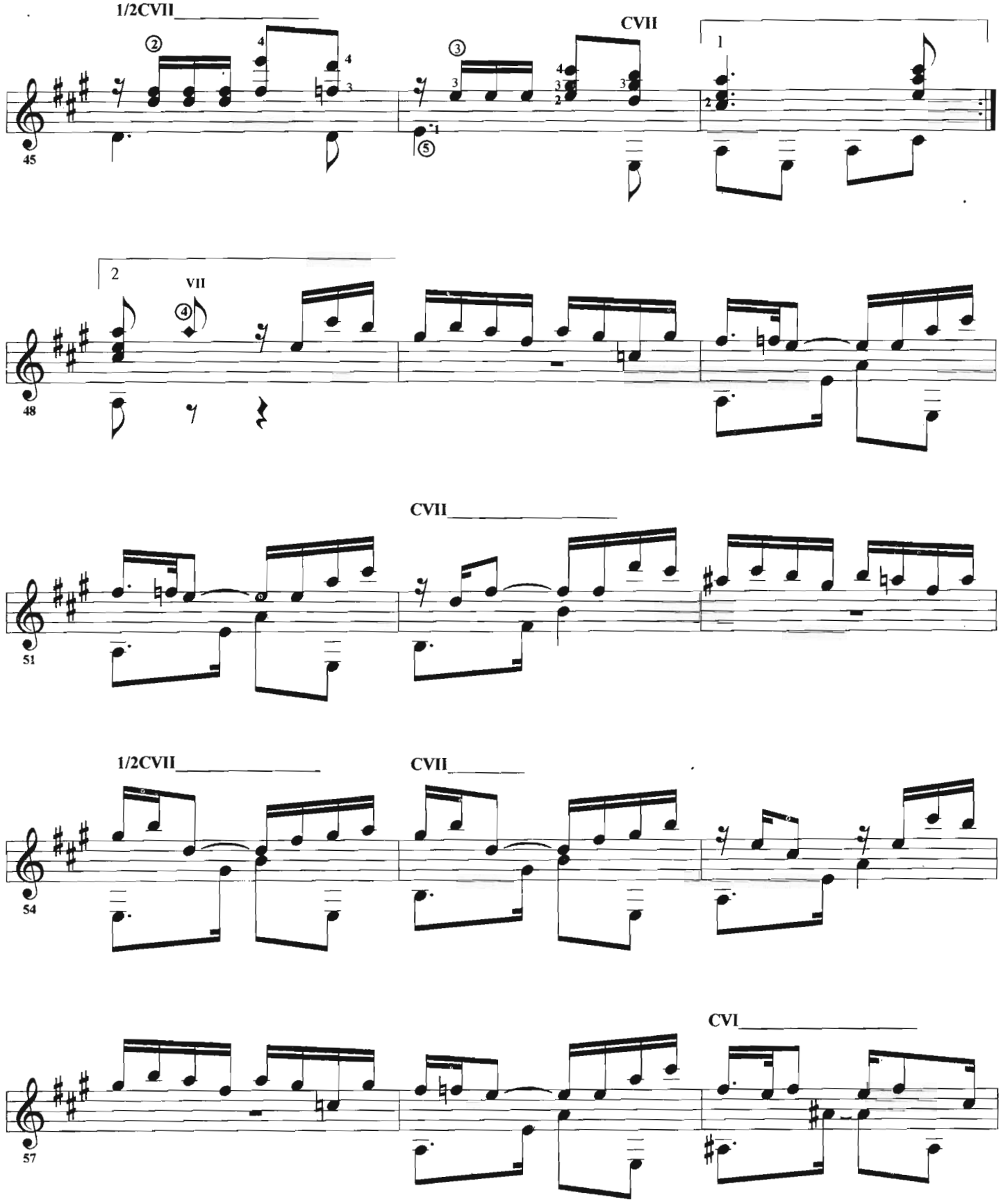

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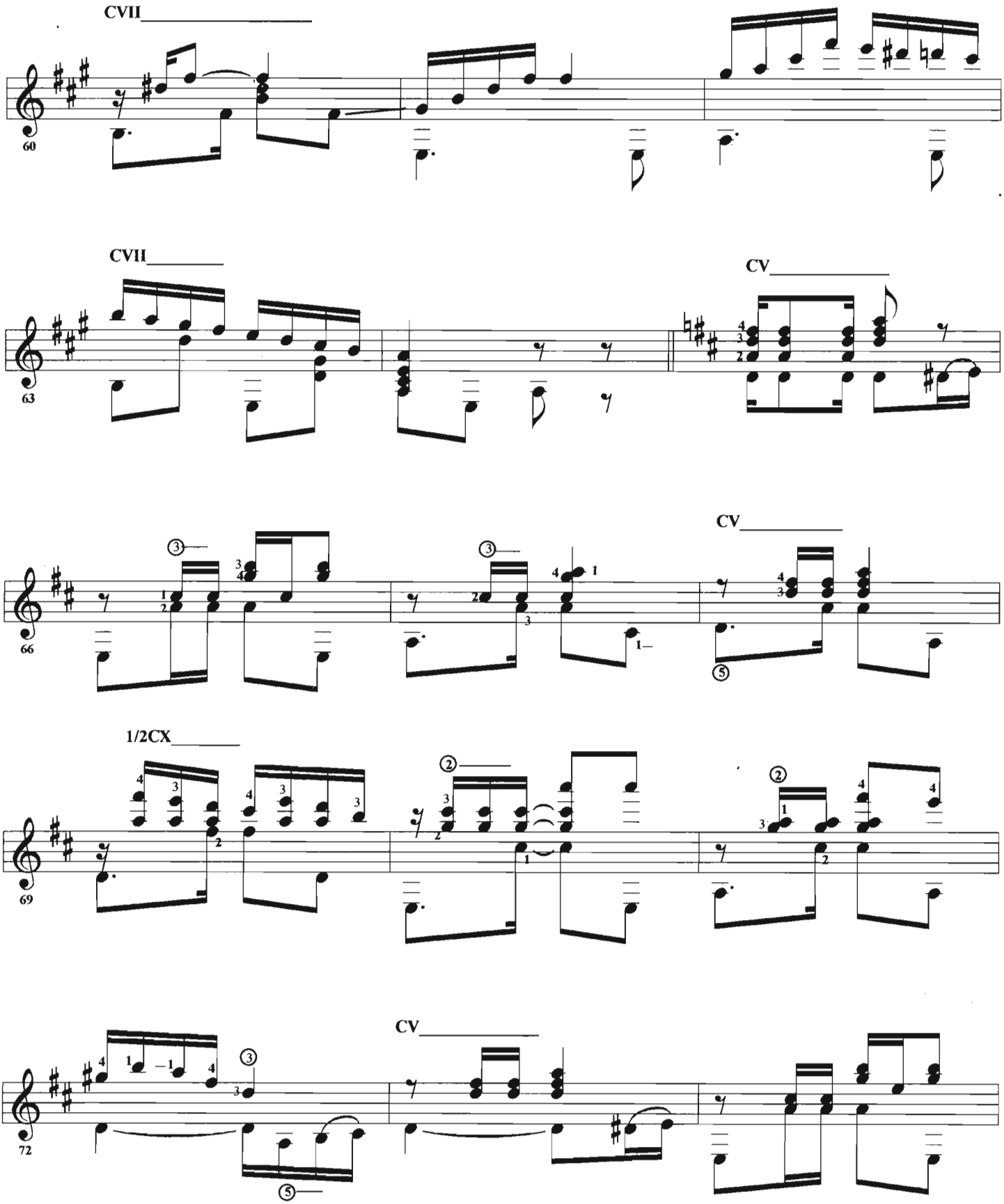

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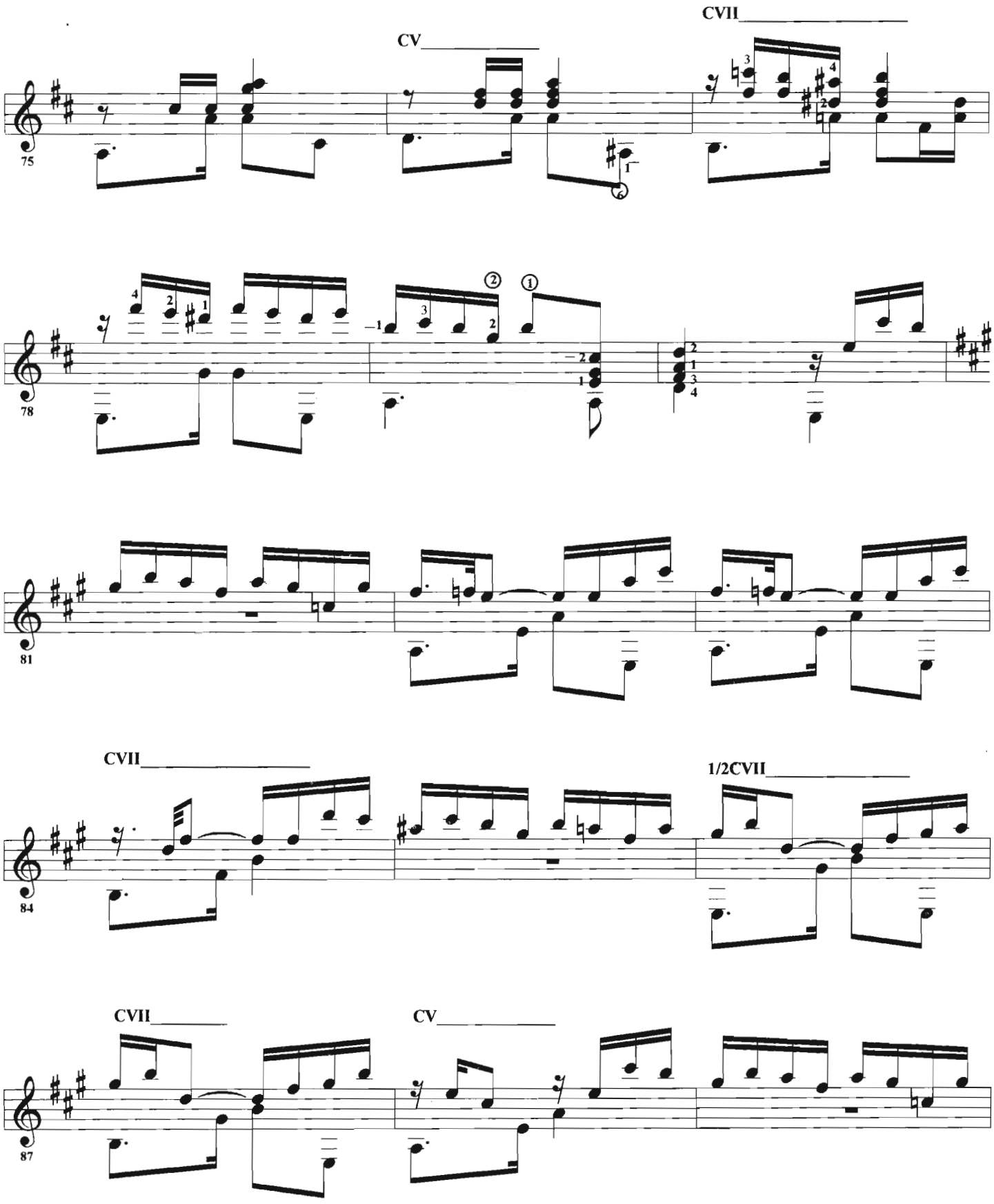

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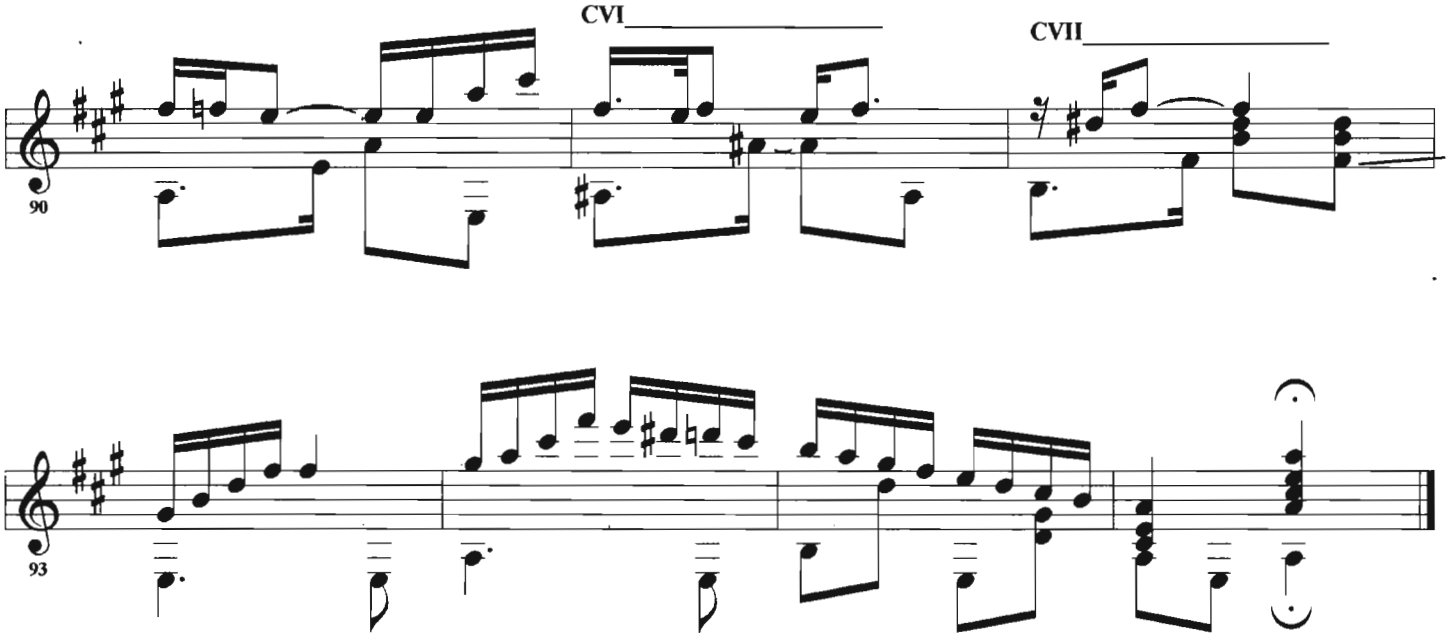

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La Paloma (Habanera)

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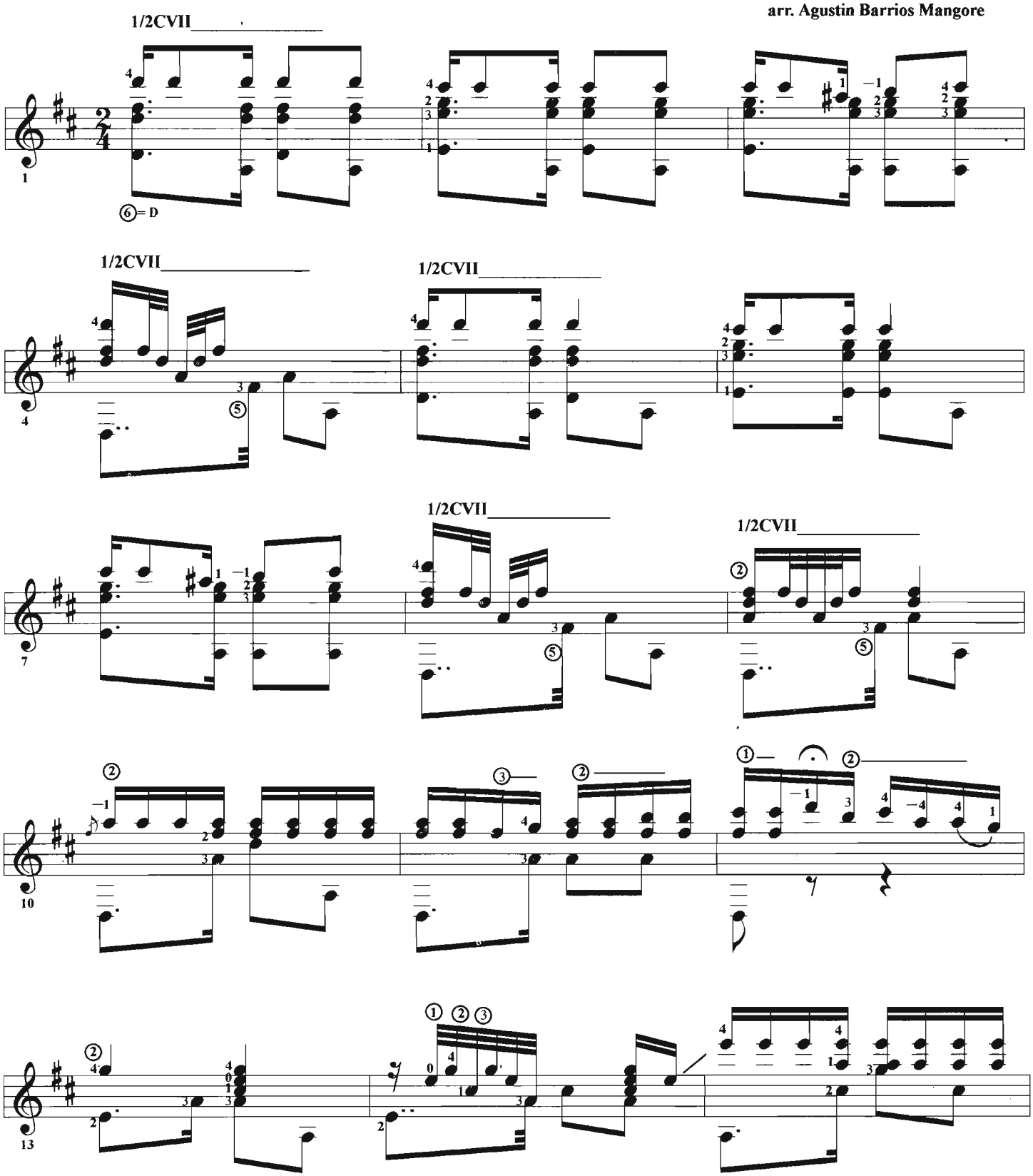

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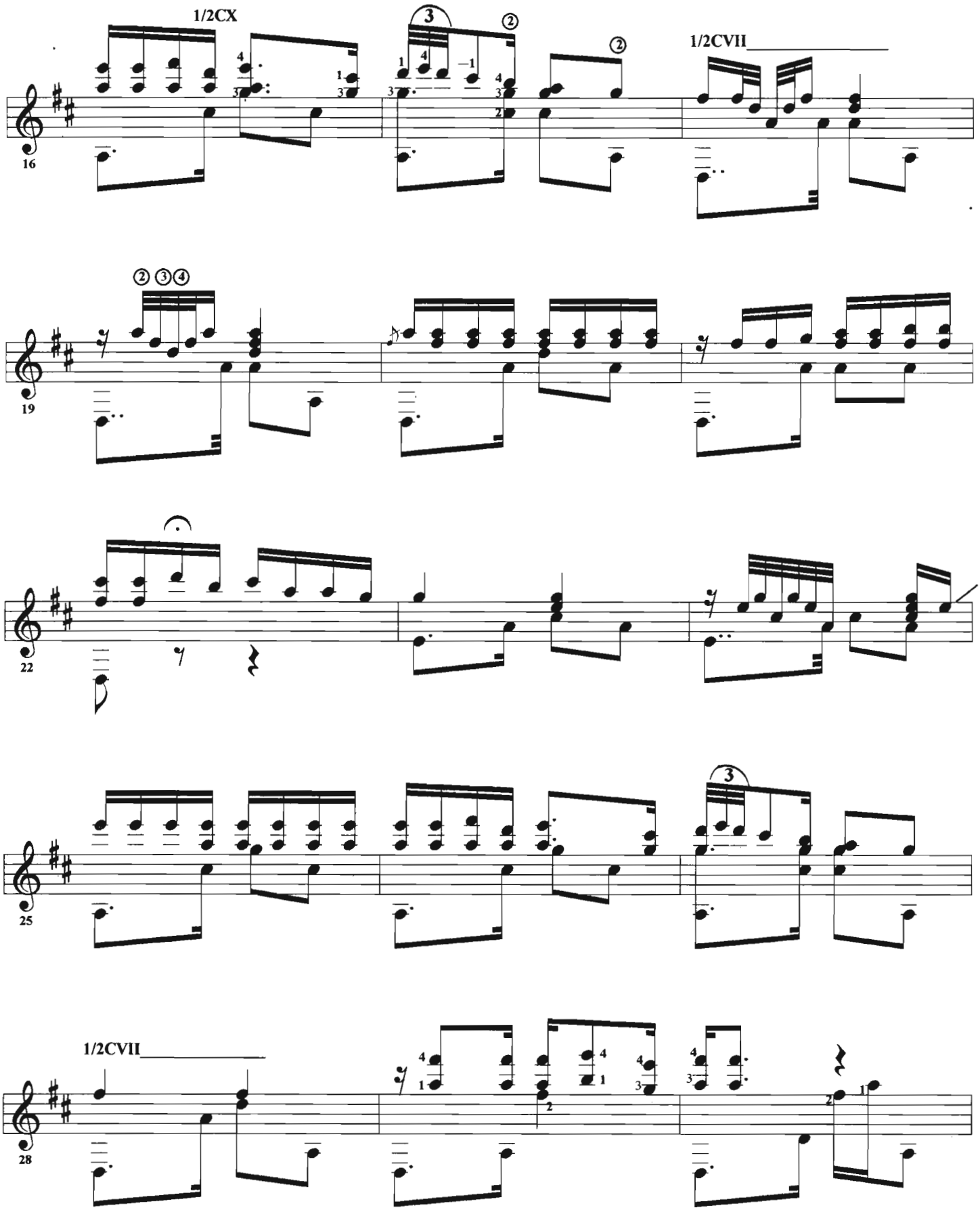

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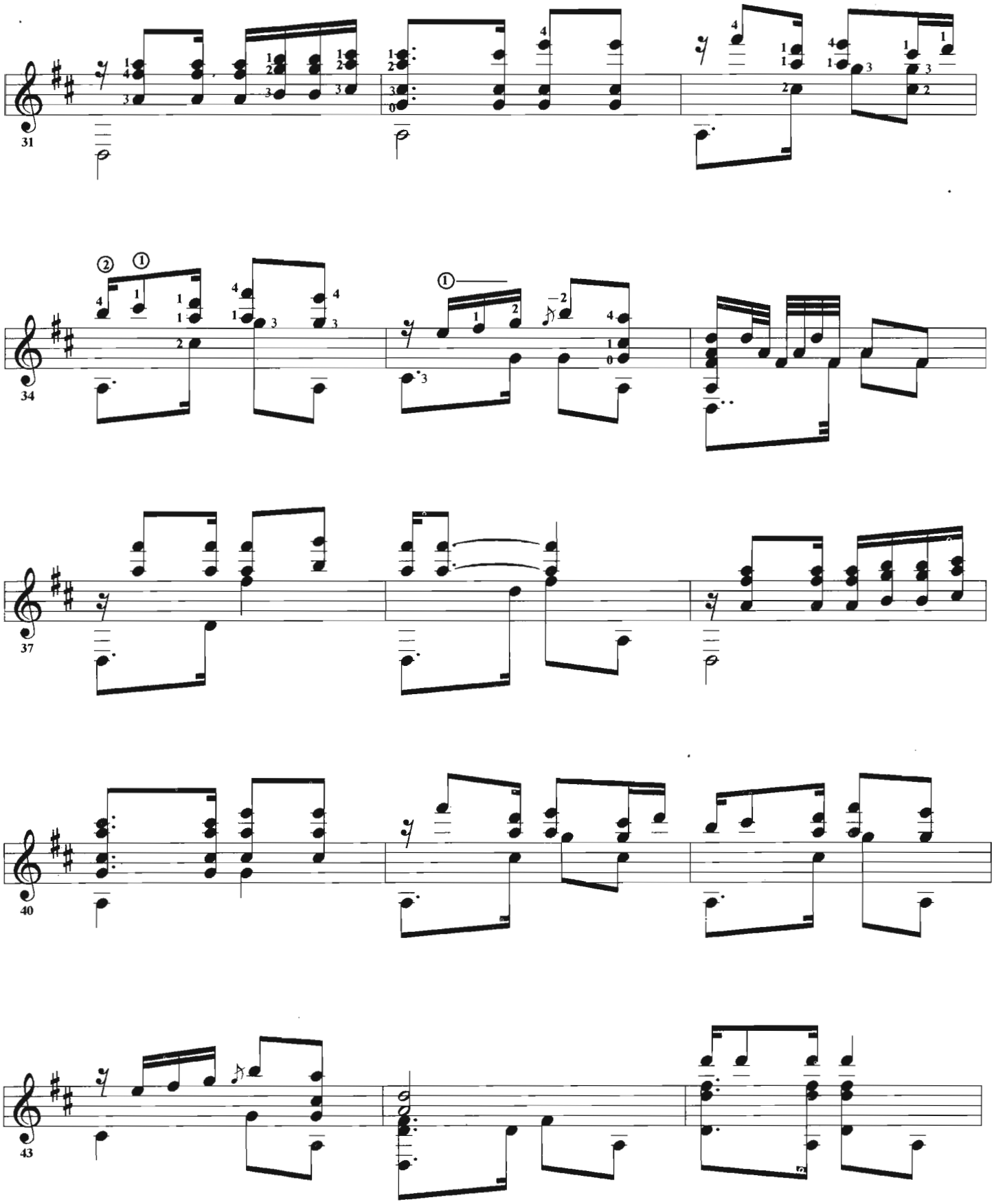

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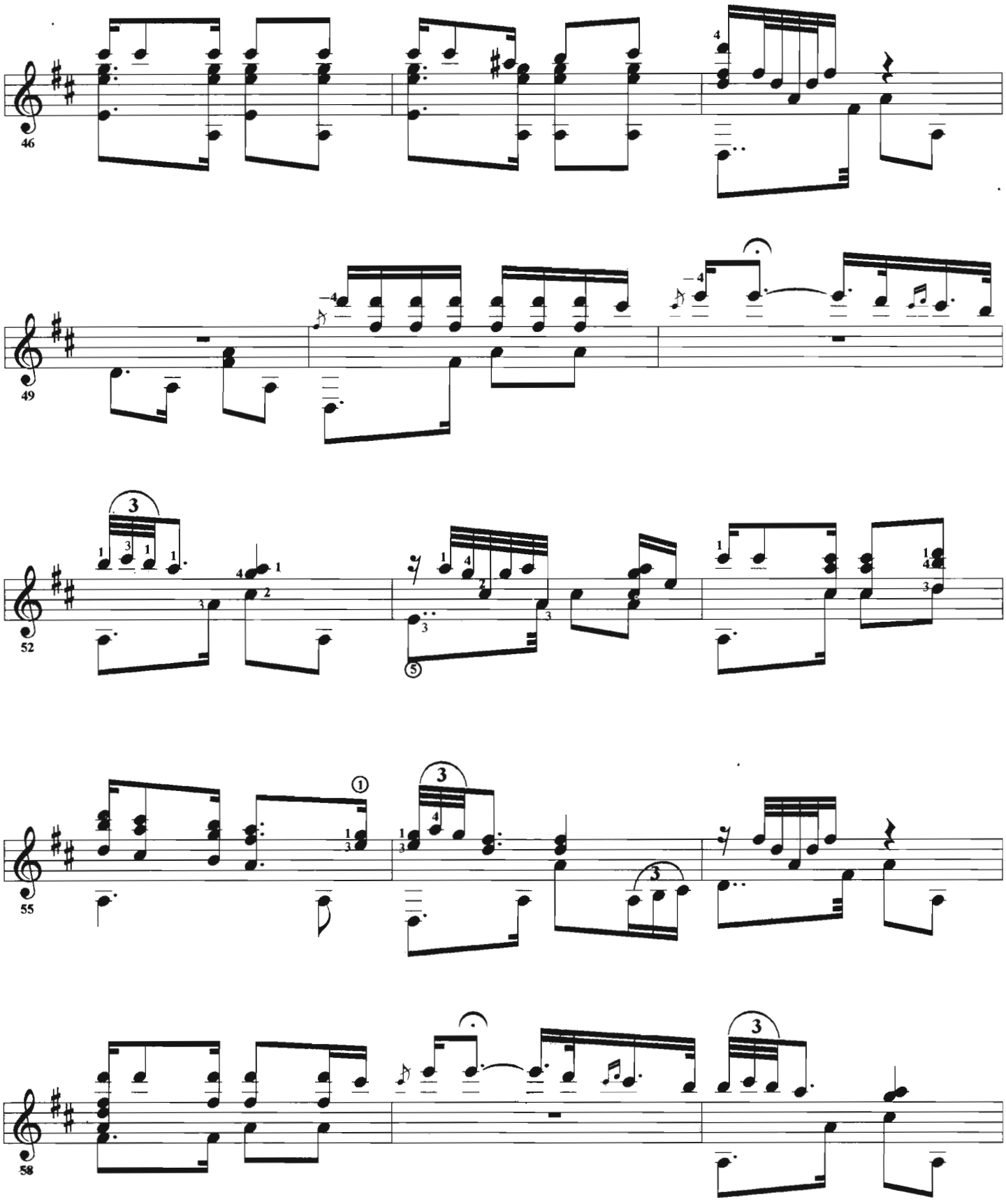

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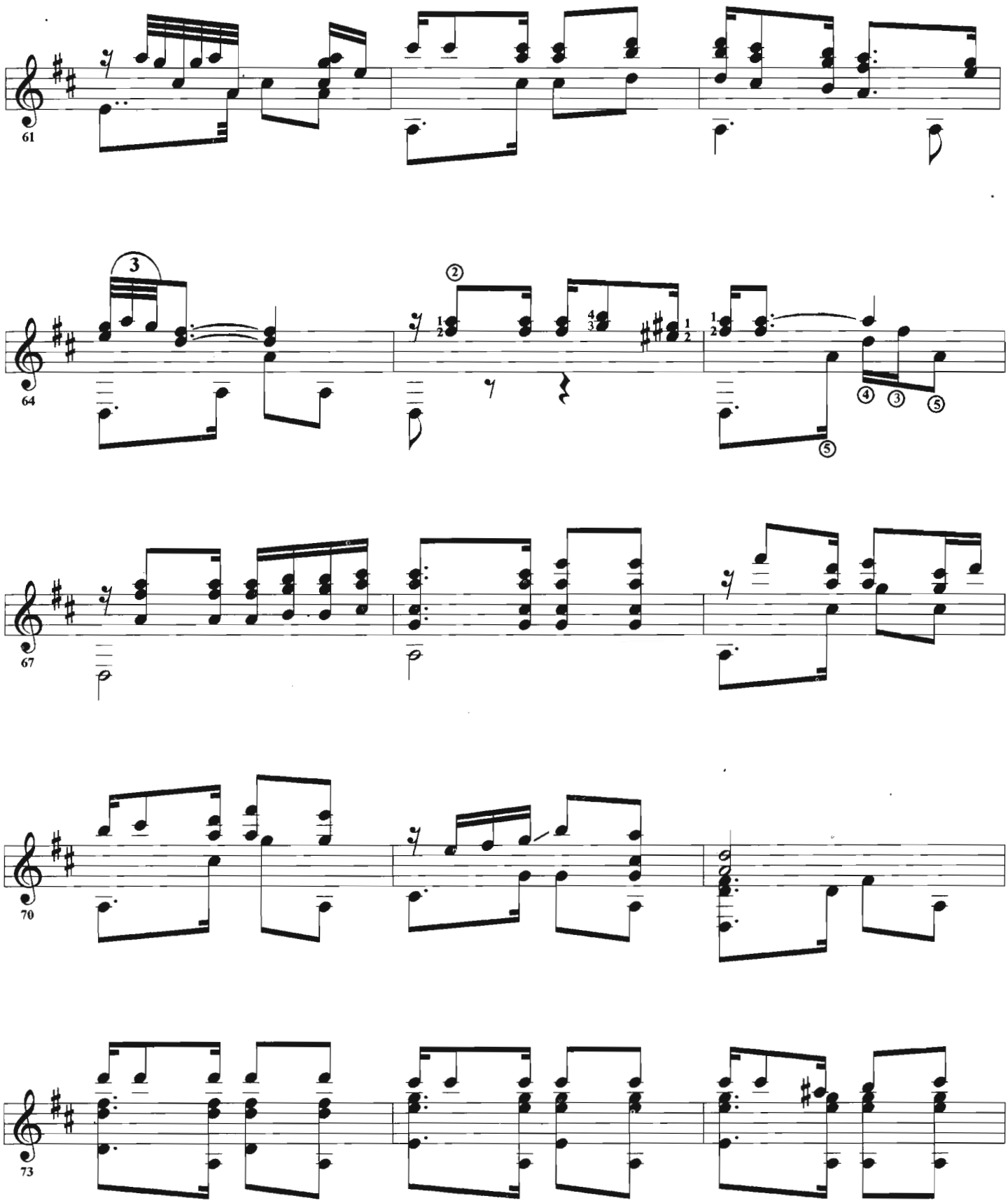

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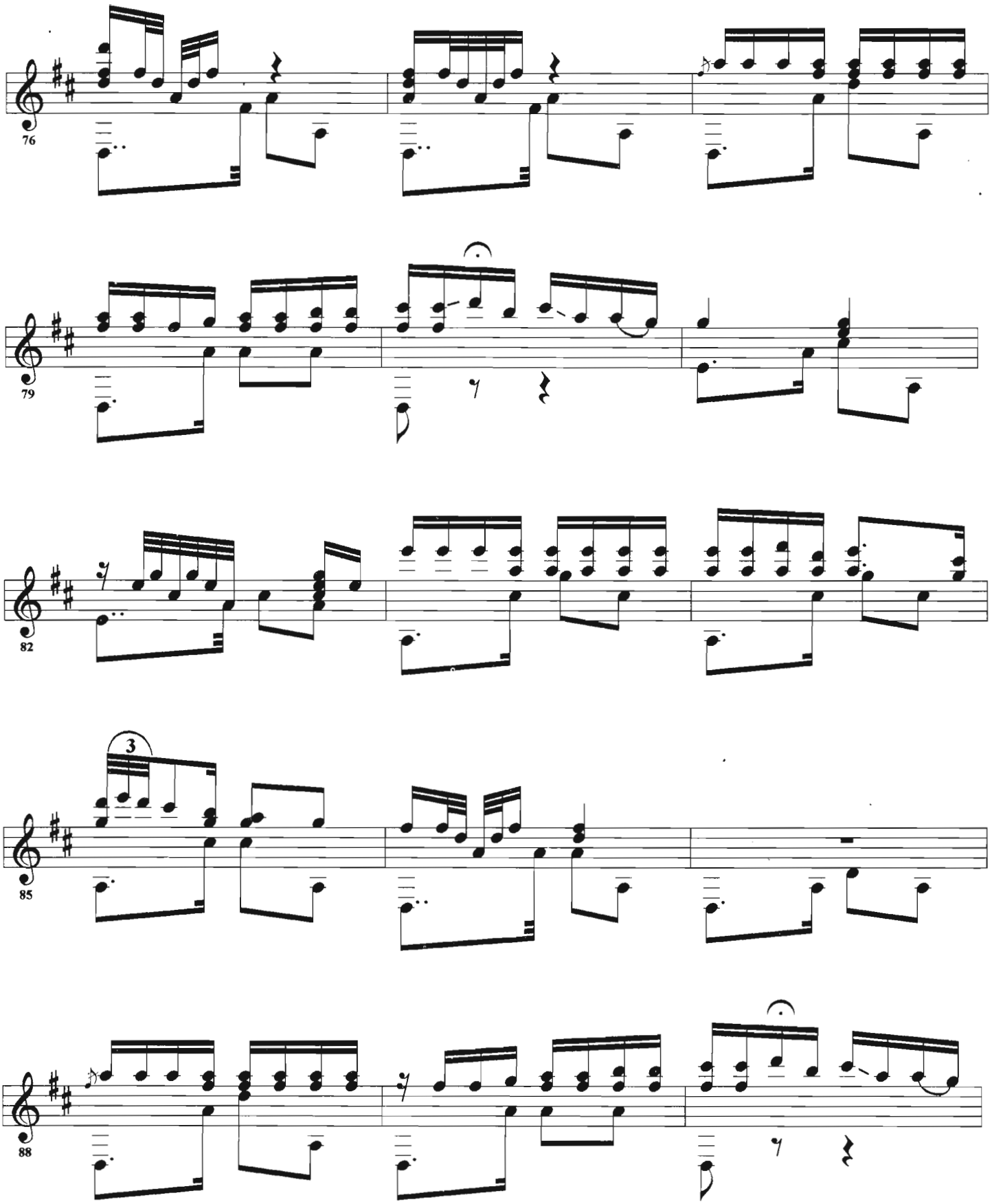

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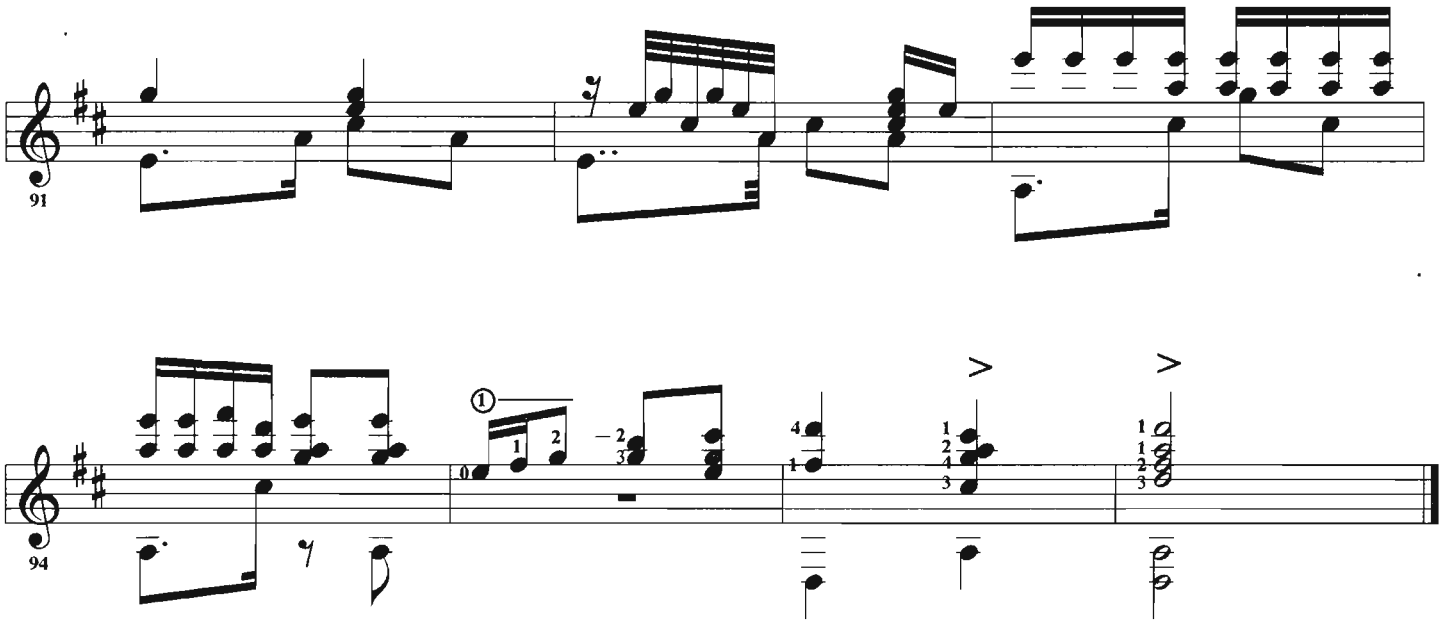

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Cordoba (Aire Criollo)

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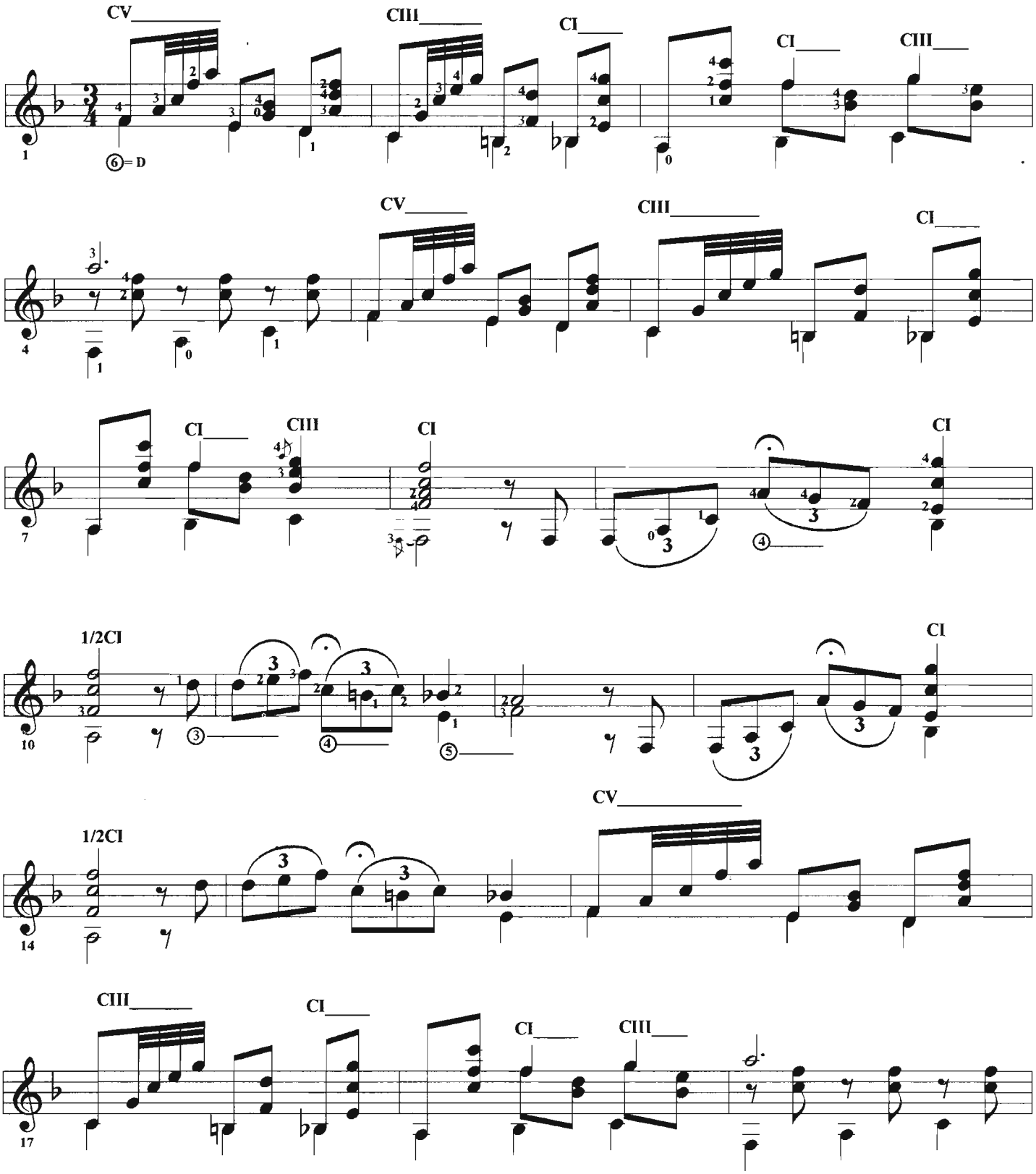

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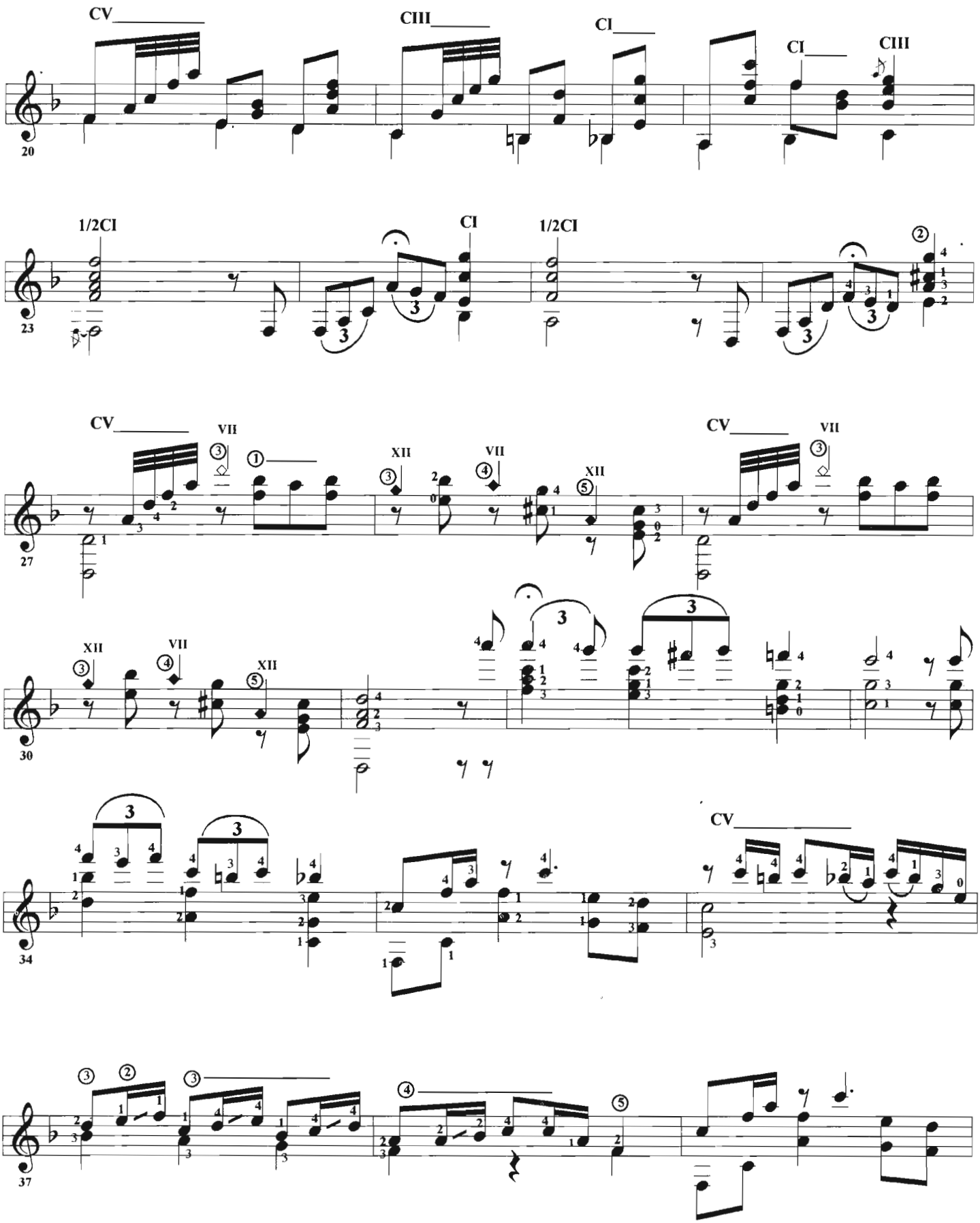

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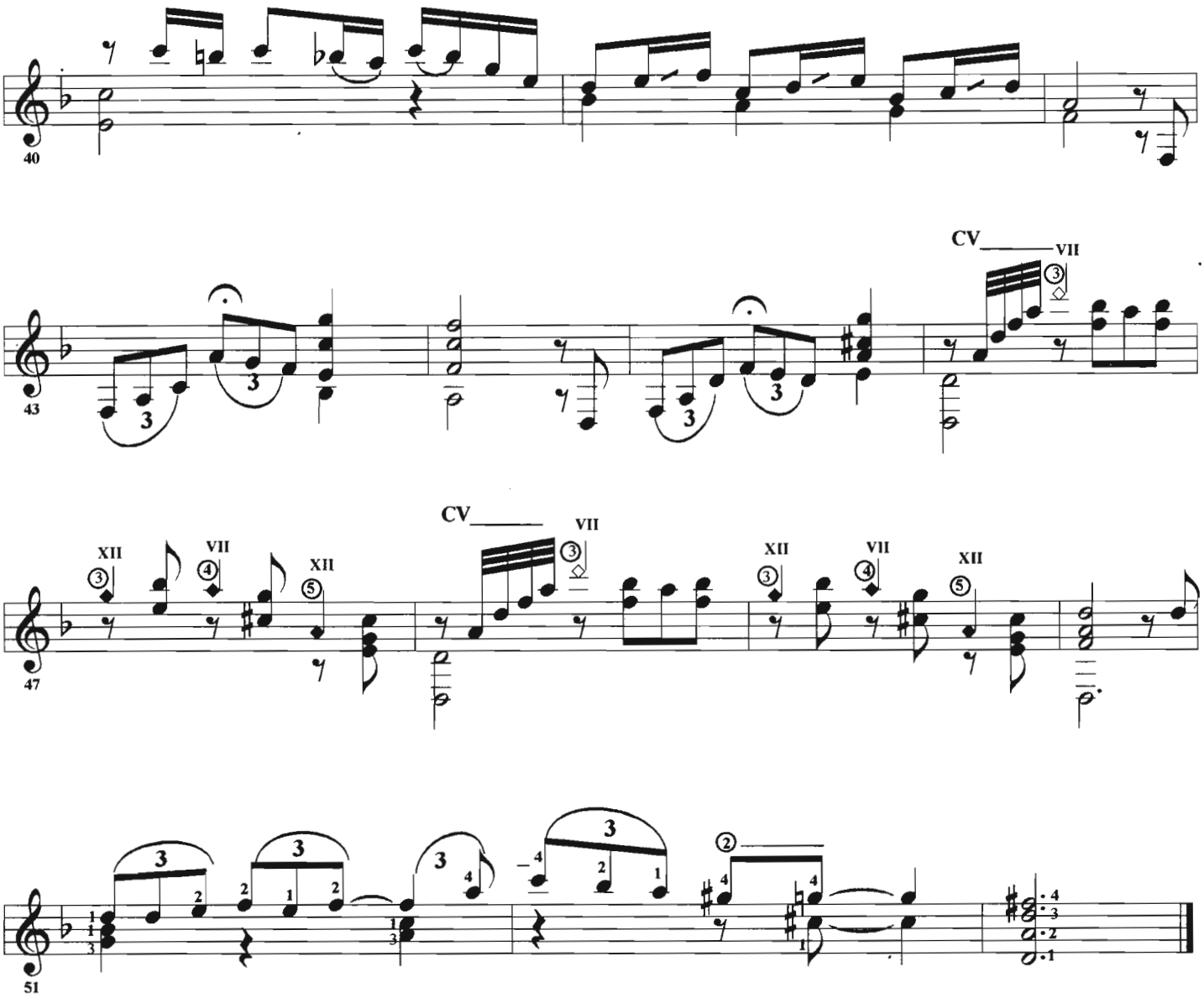

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La Catedral

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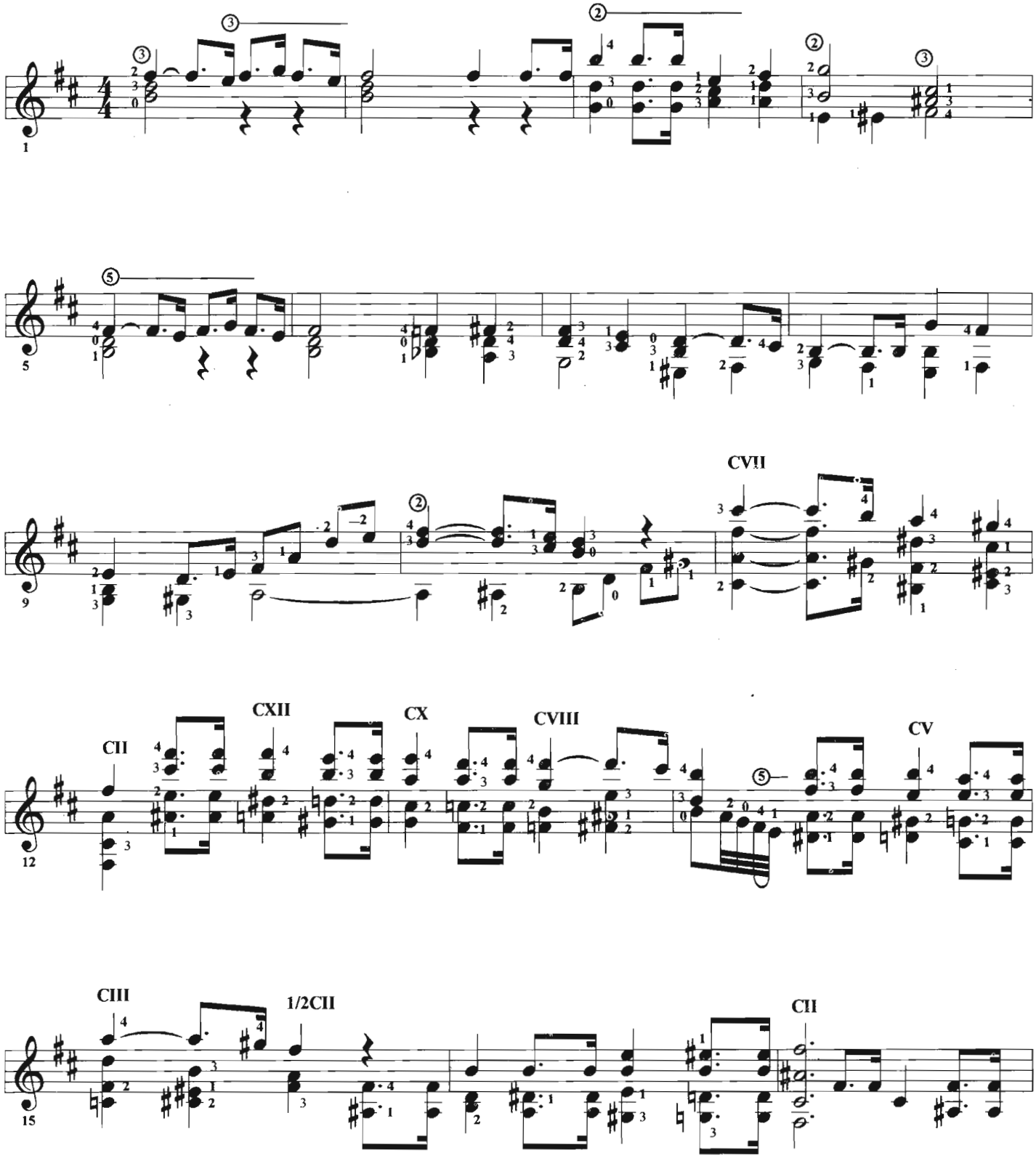
Andante Religioso



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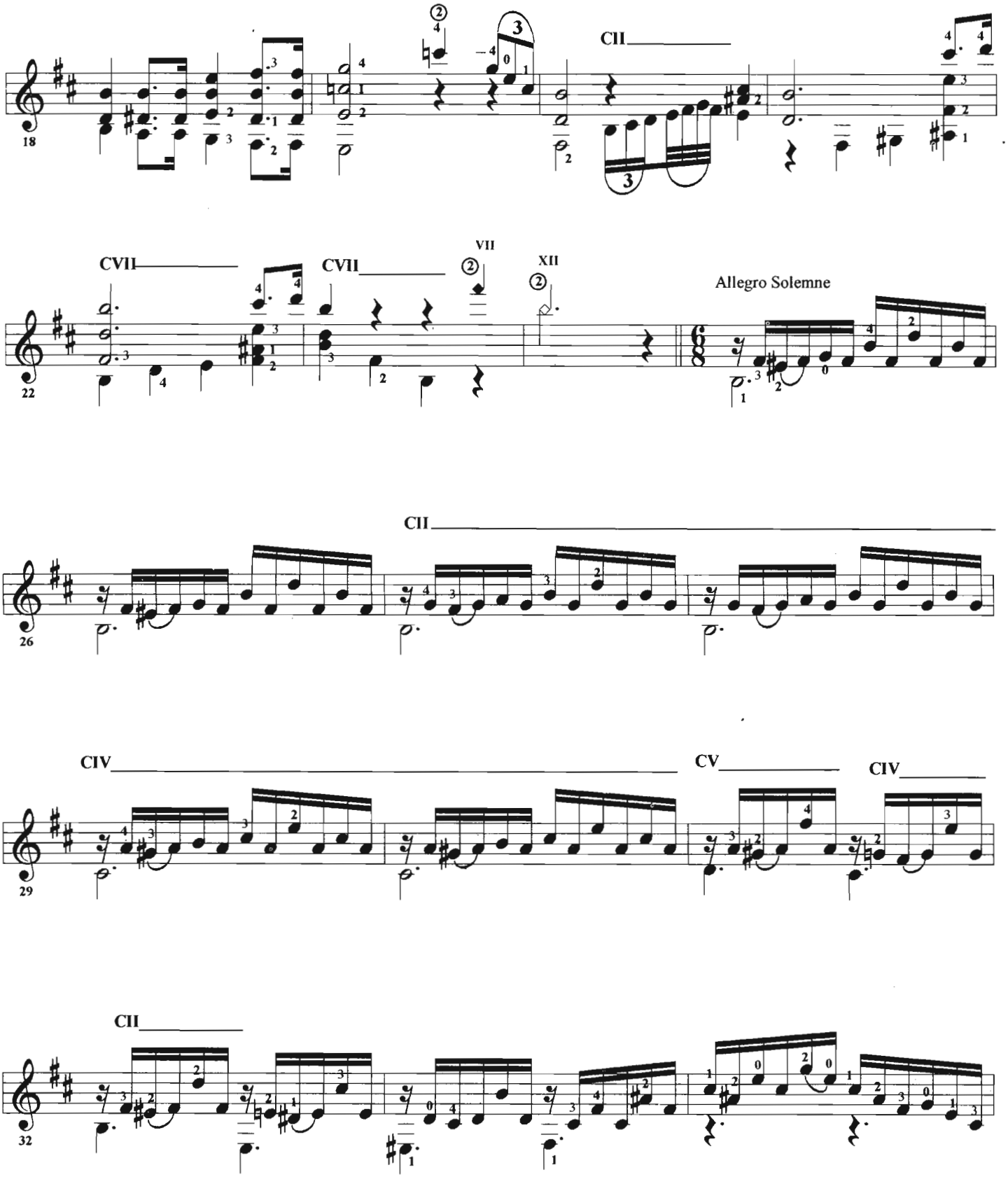

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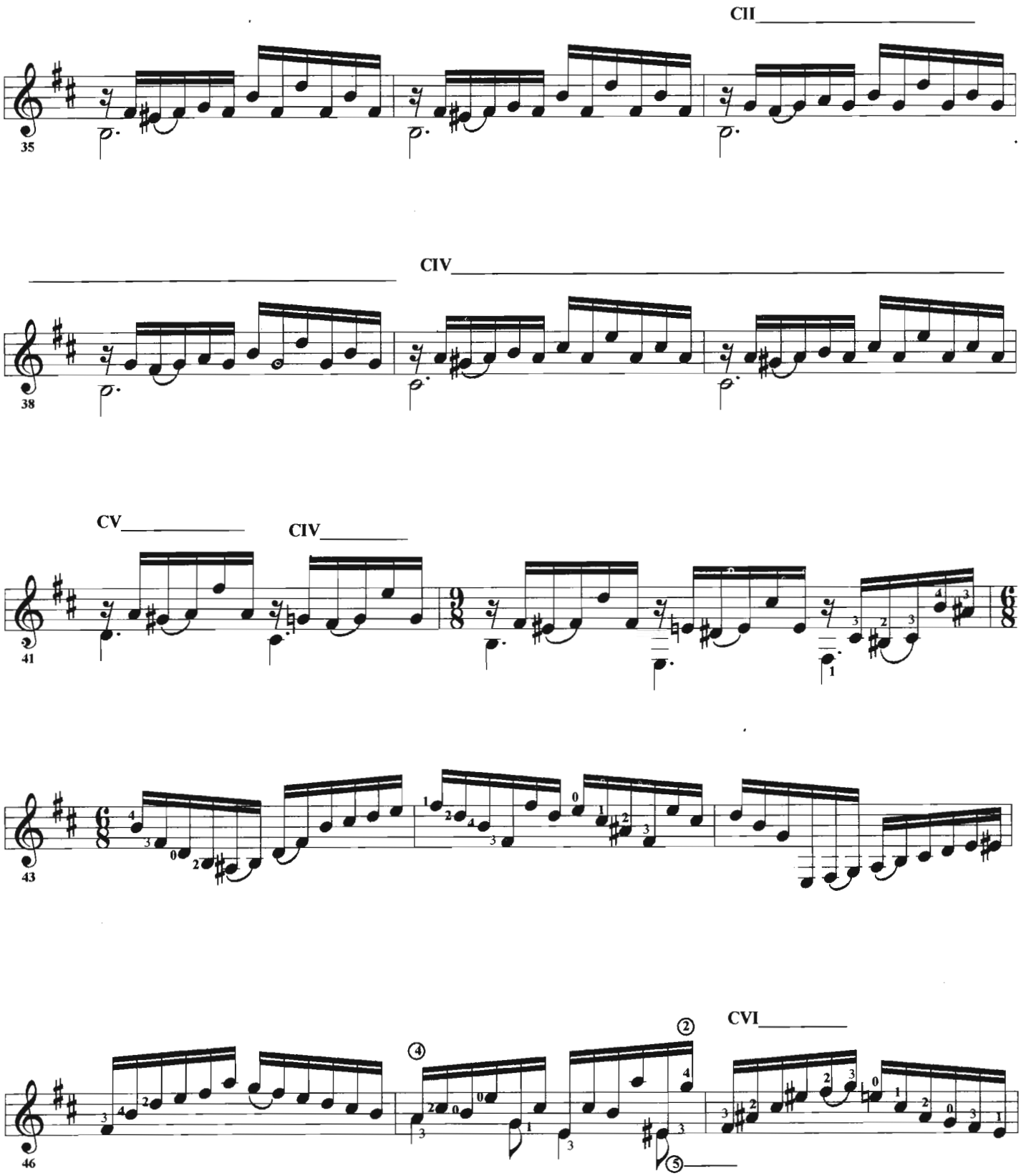

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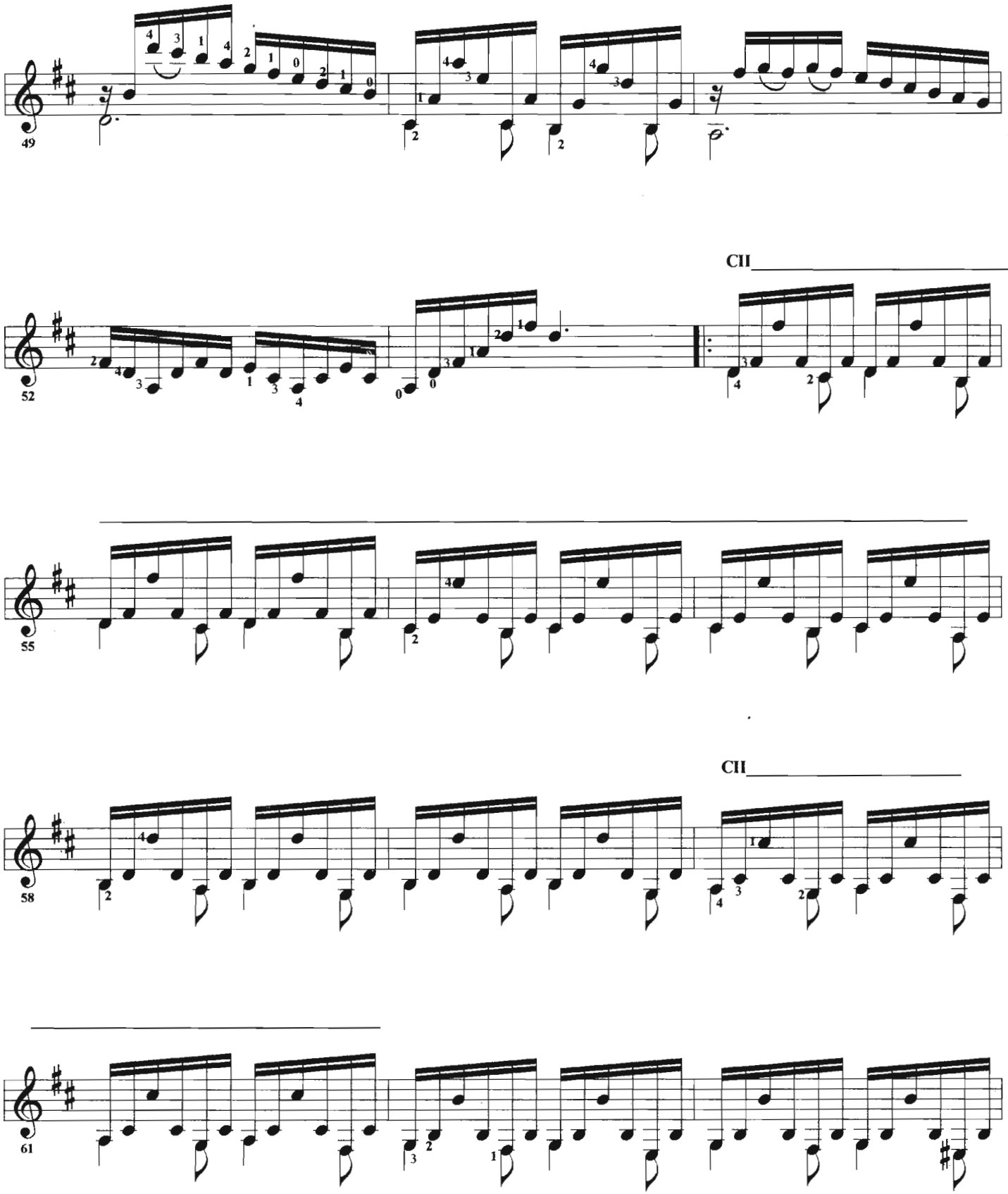

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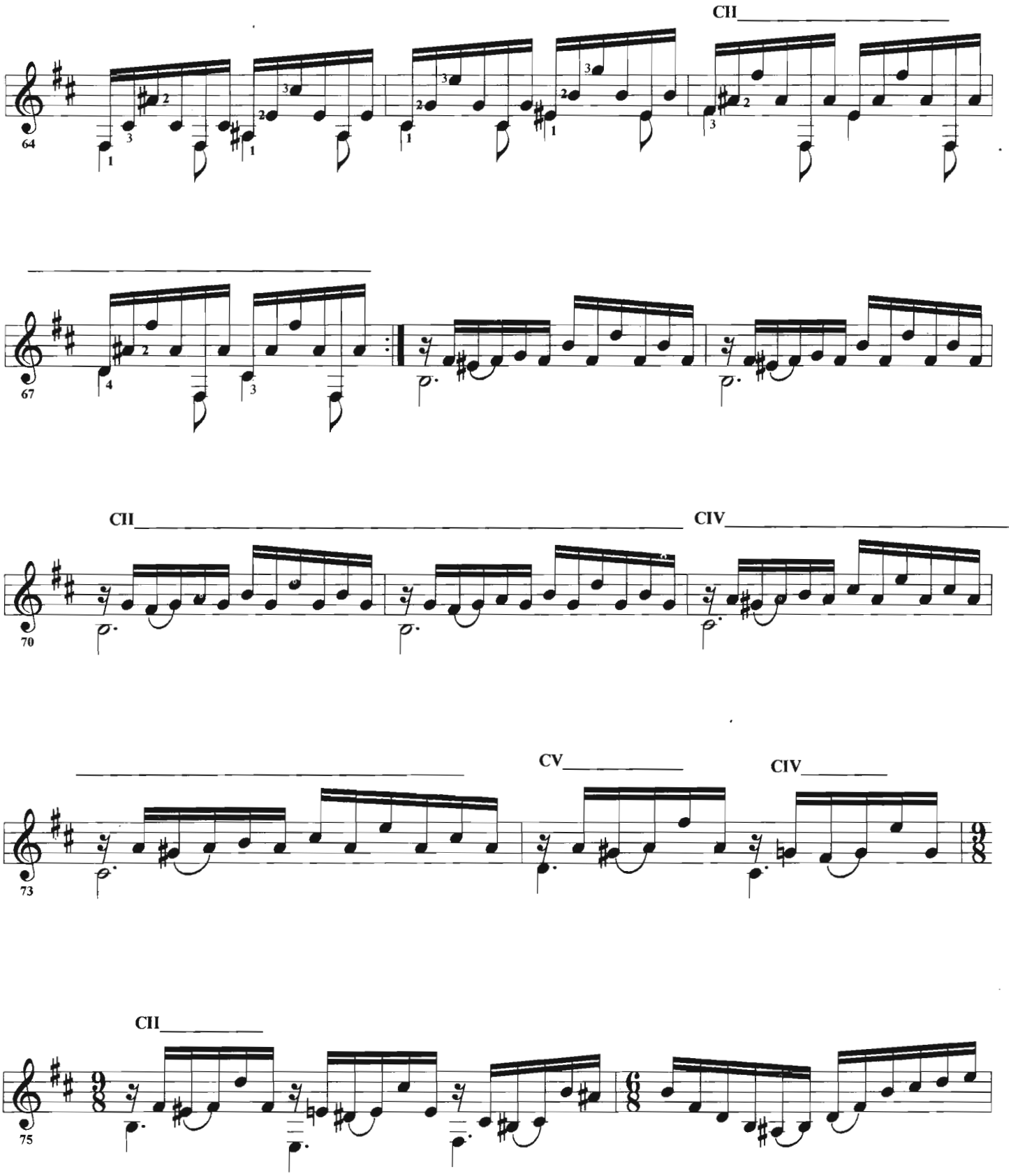

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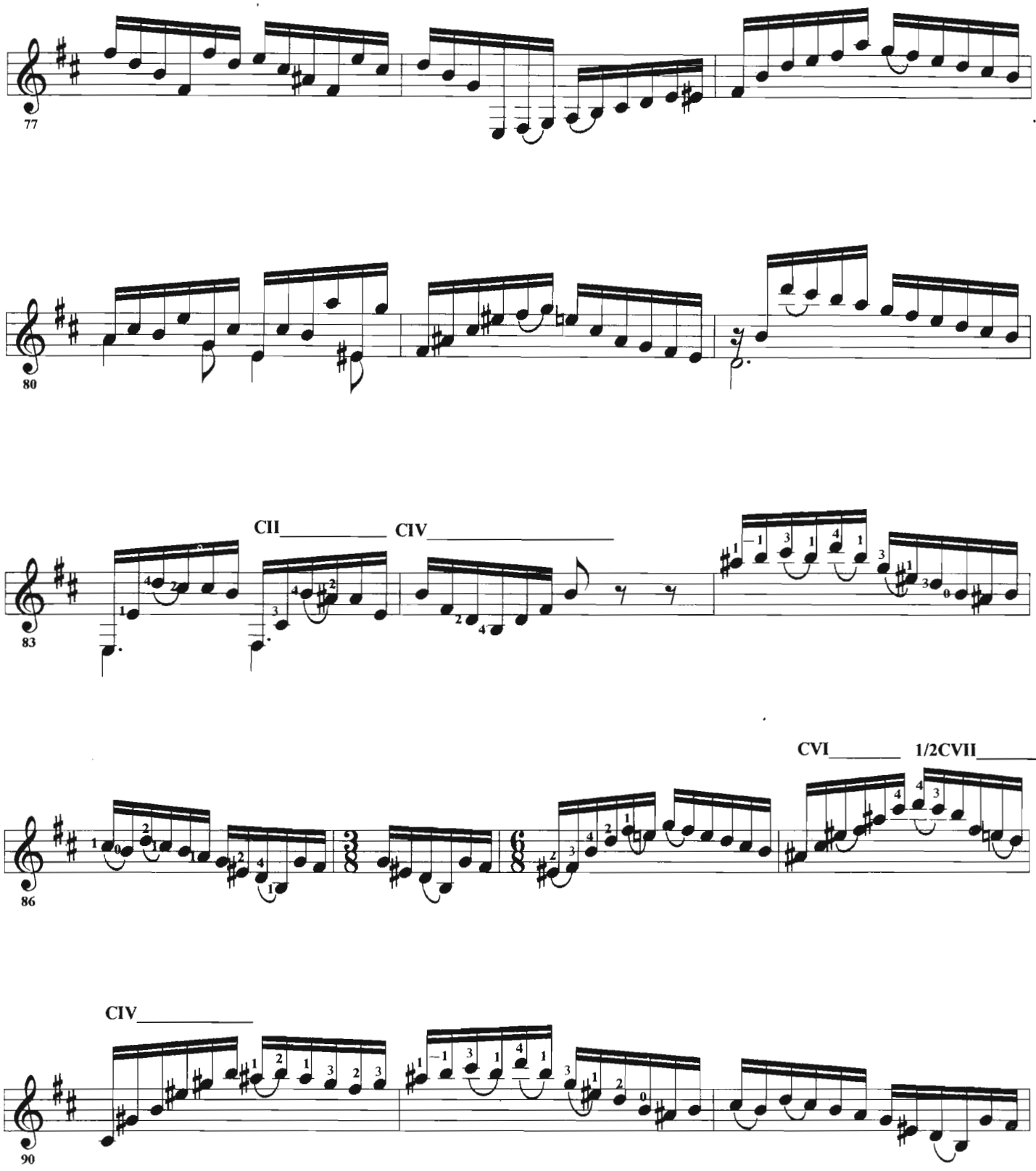

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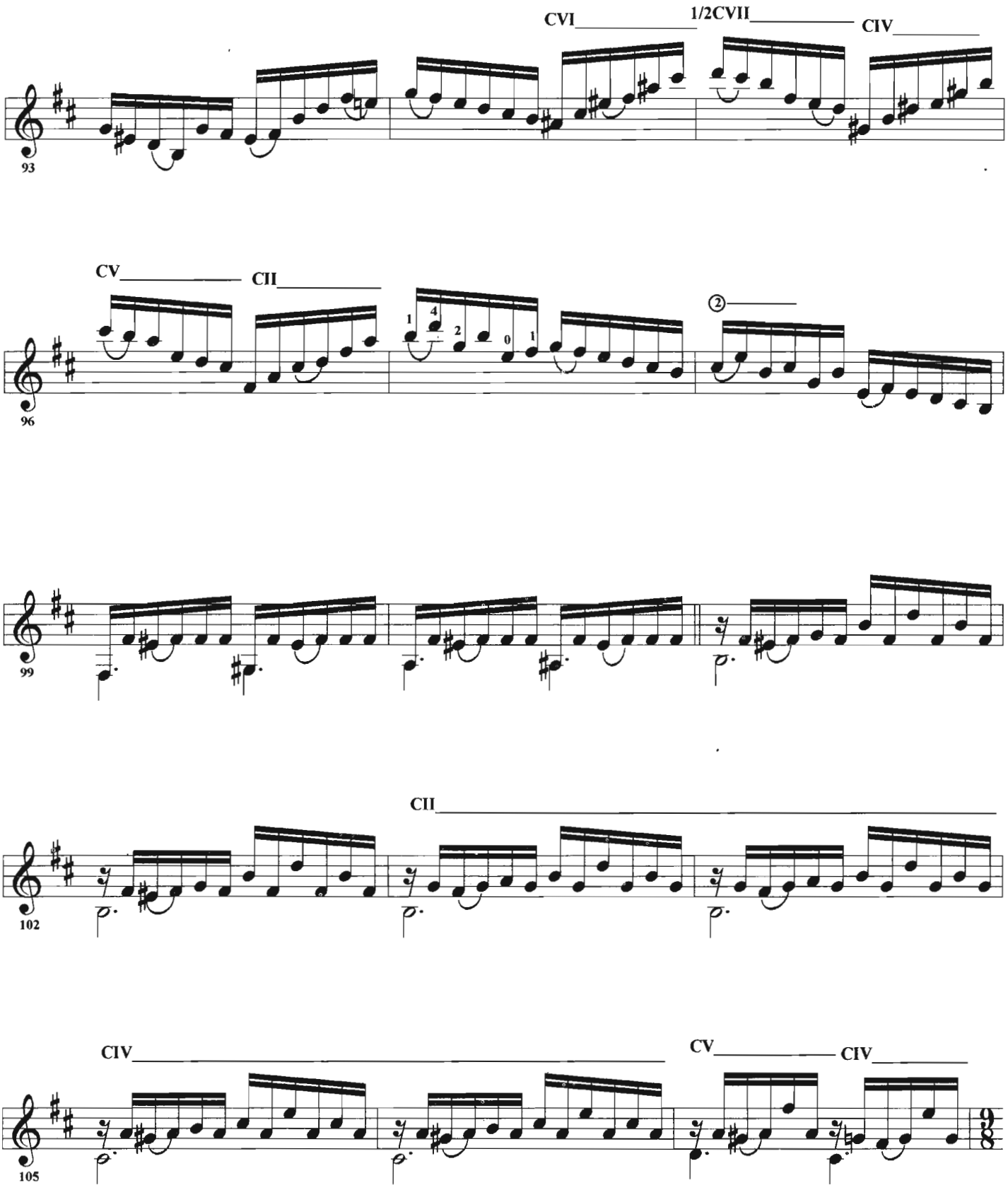

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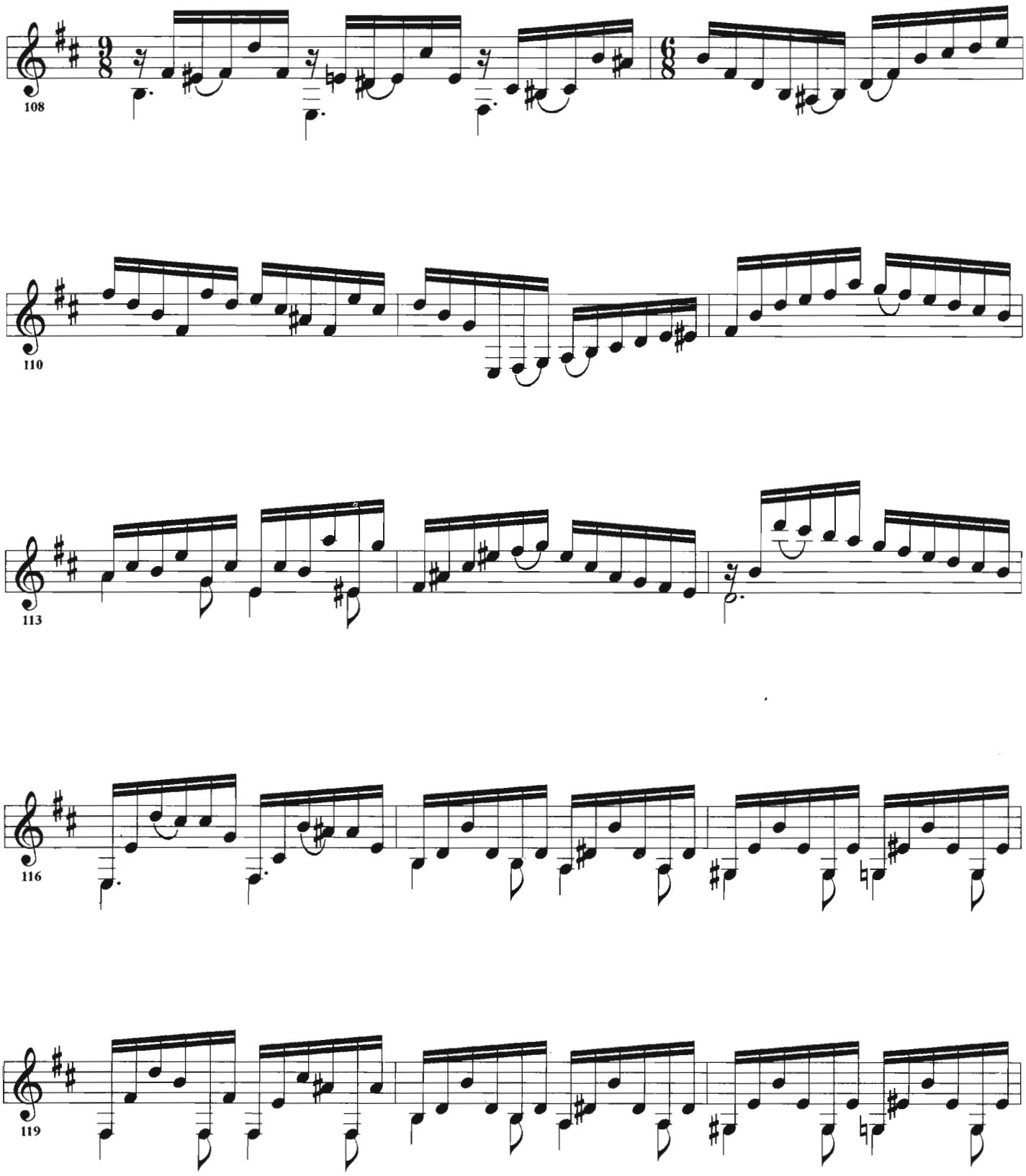

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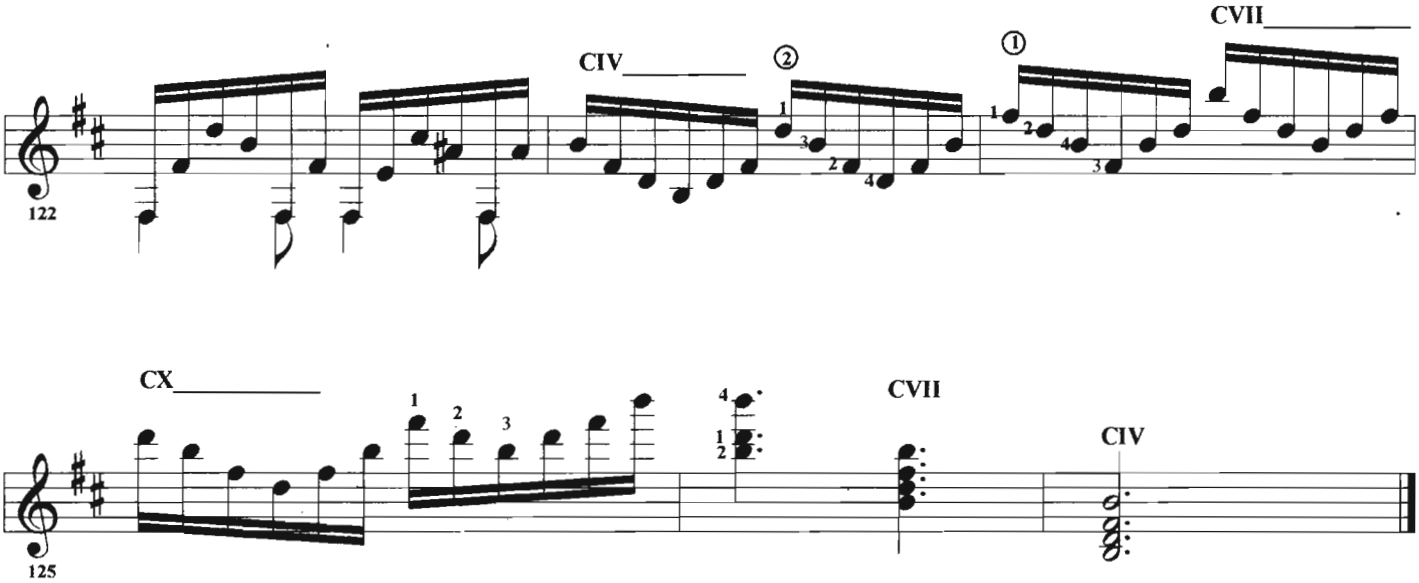

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Ay Ay Ay

(Early Version)

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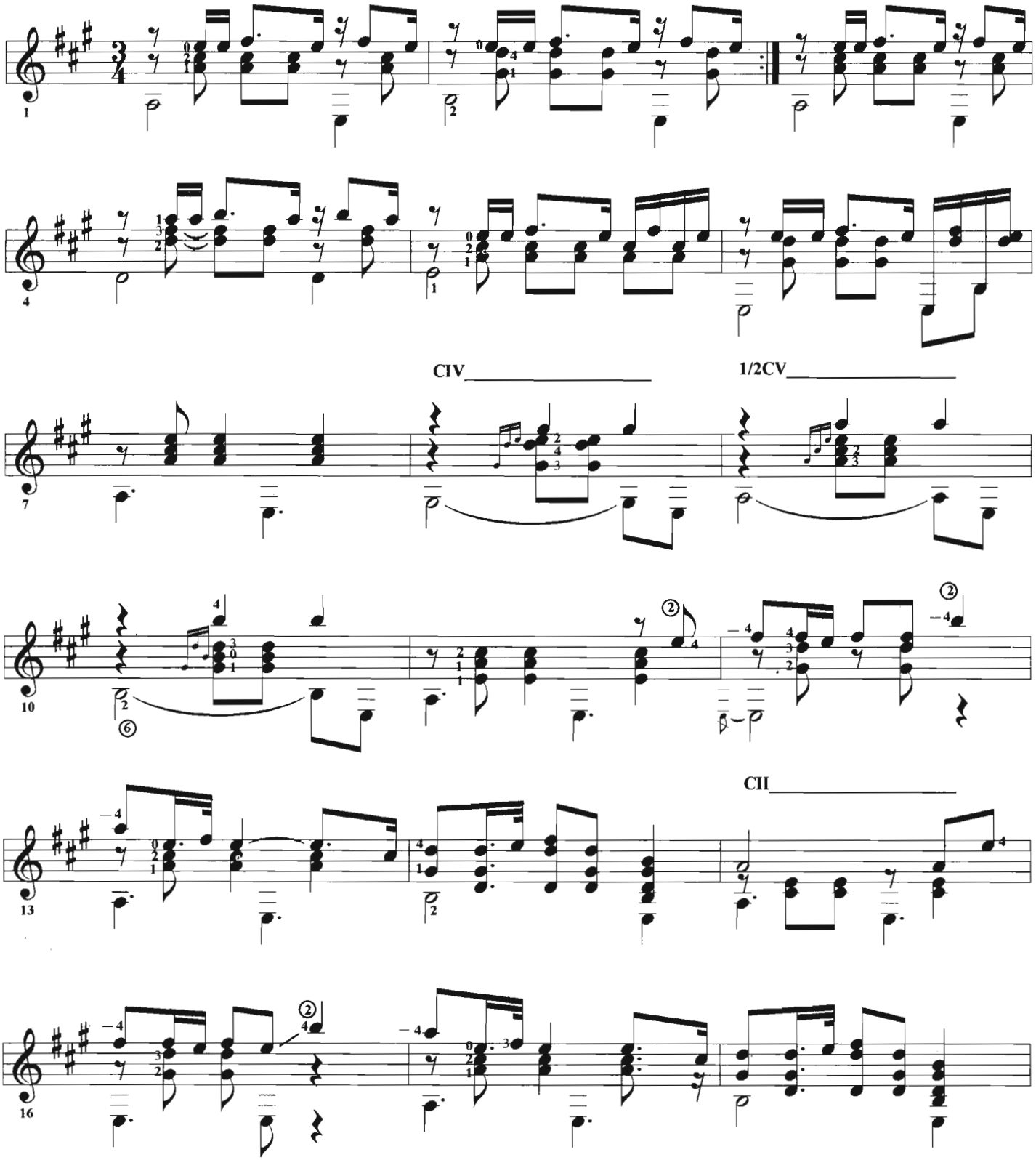

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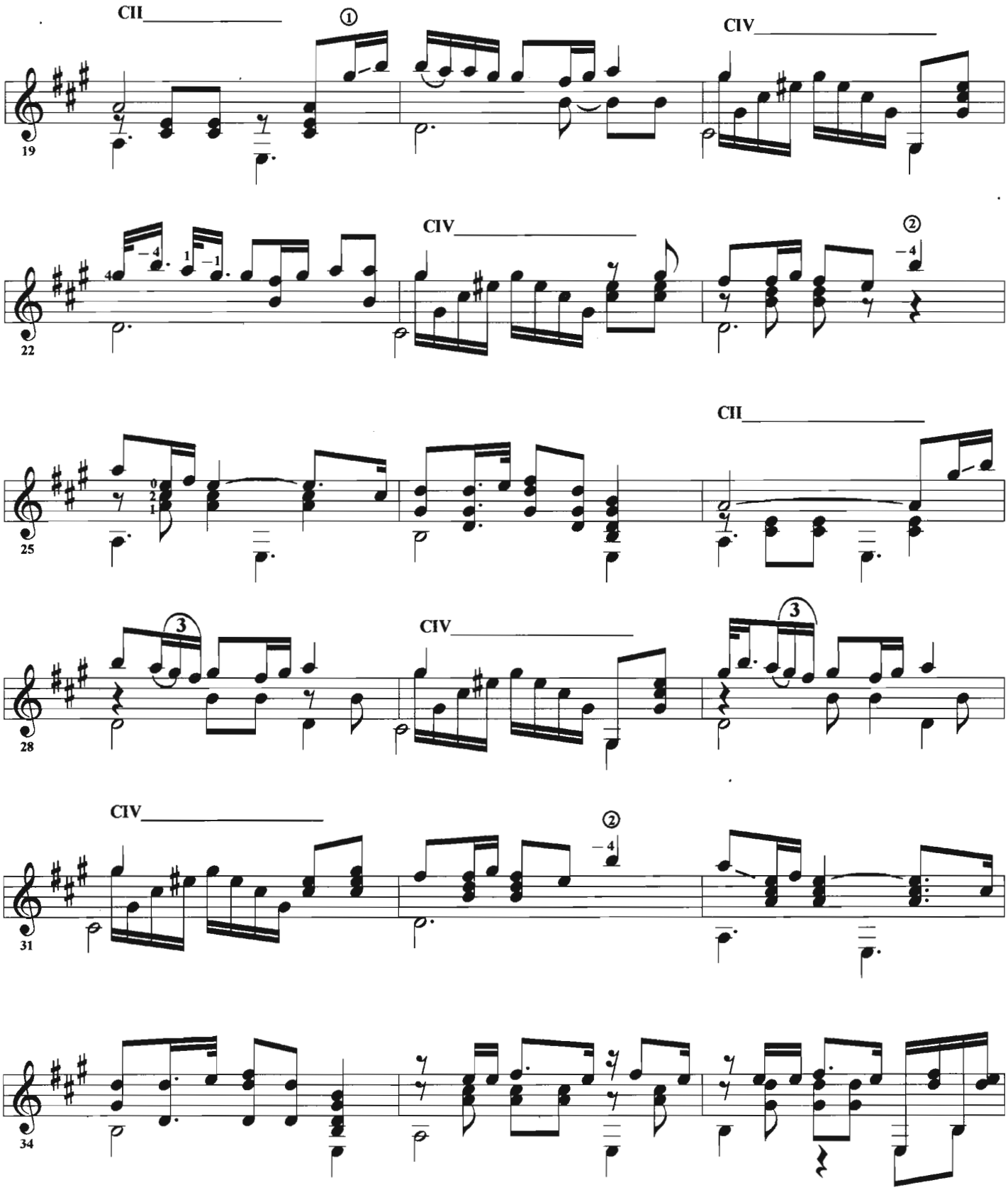

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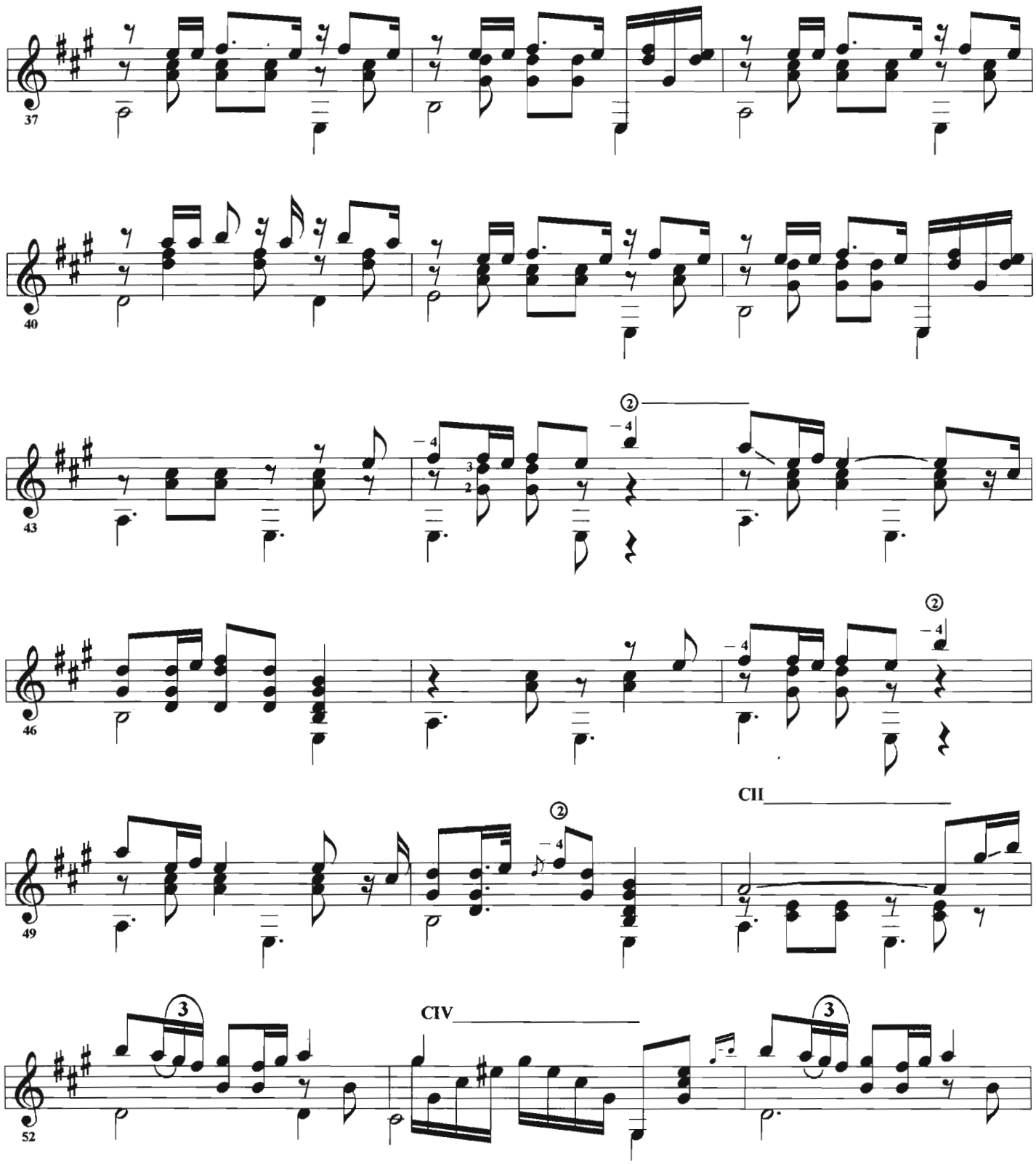

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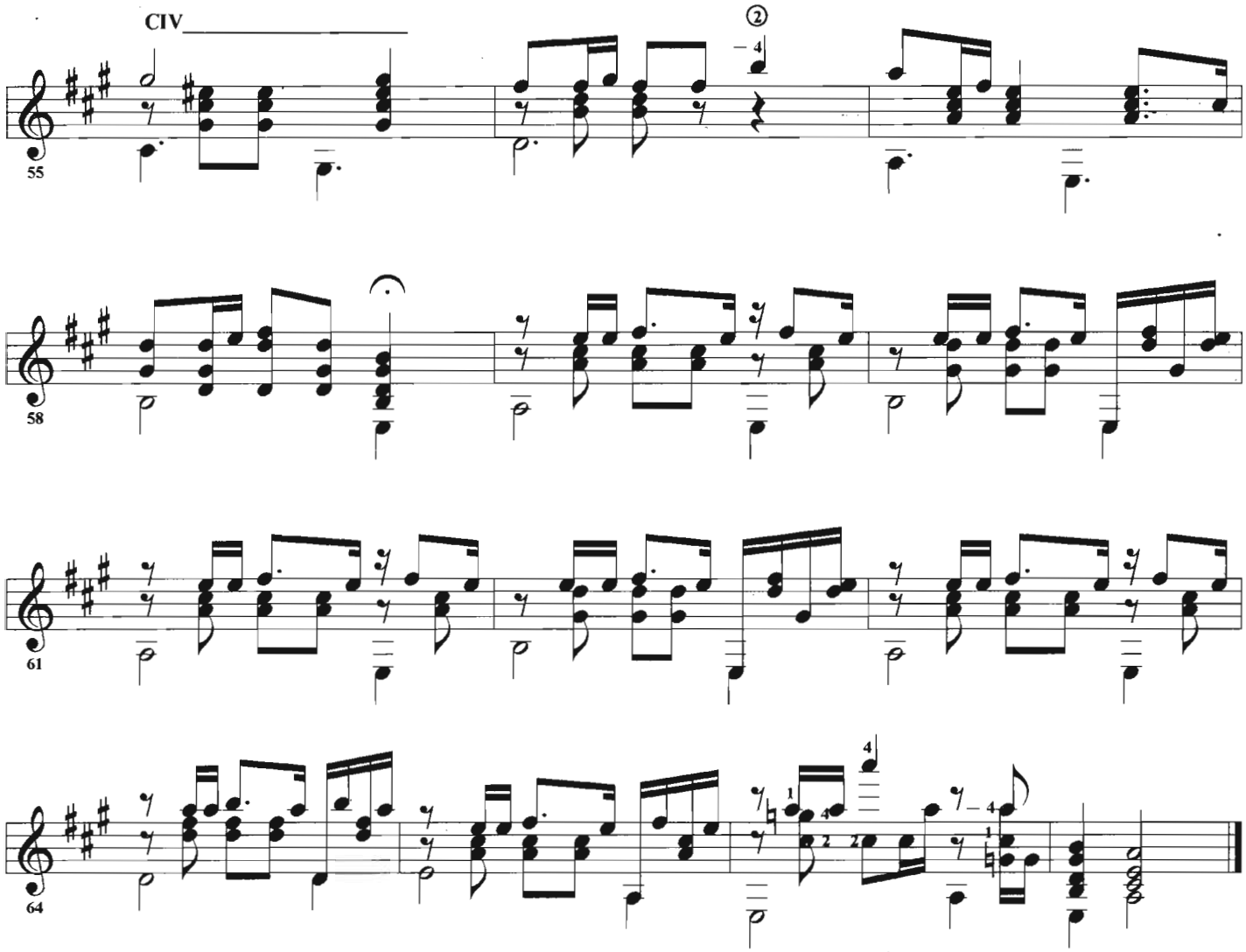

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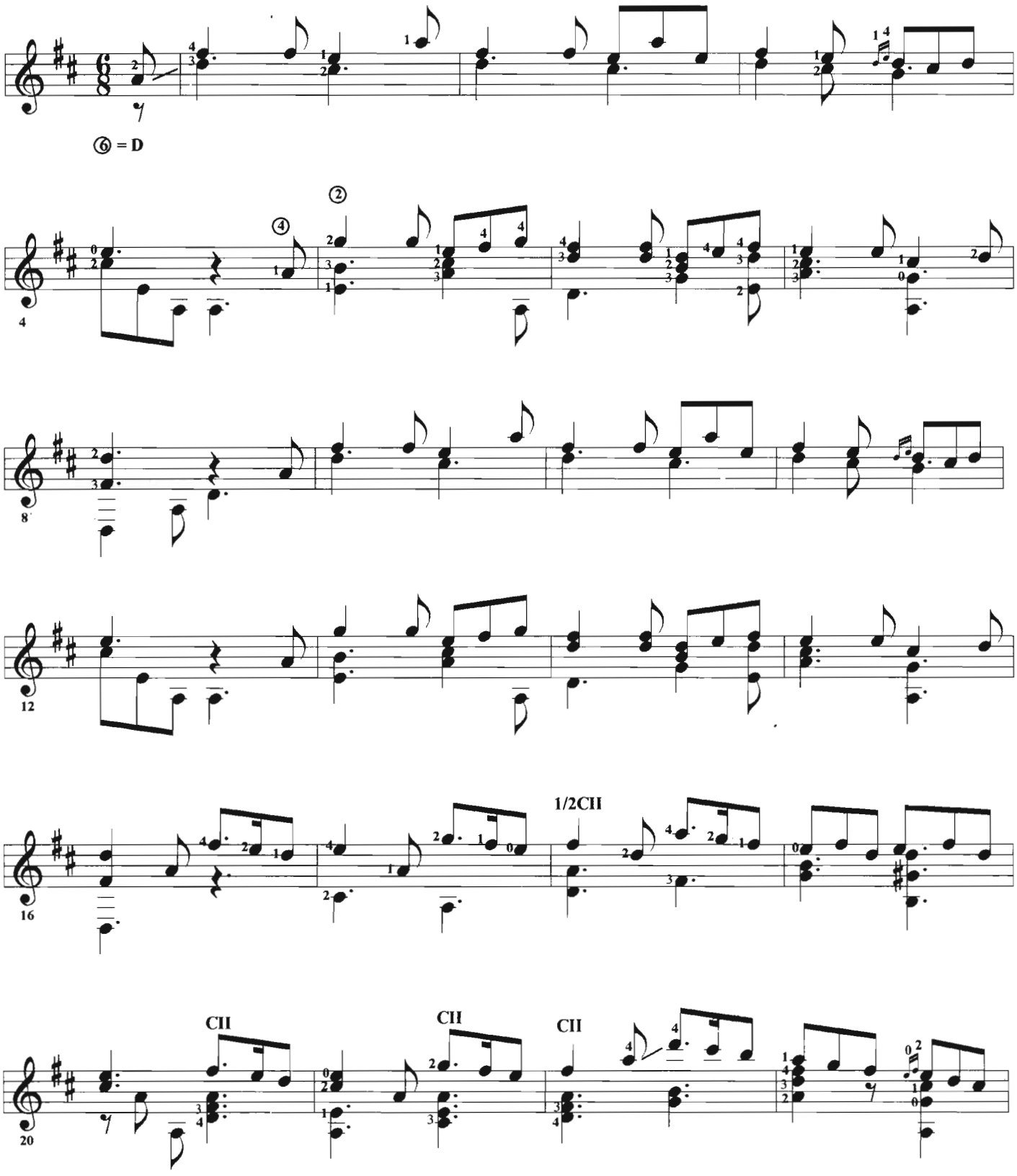
Villancico de Navidad

Revised Edition by Chris Dumigan

Agustin Barrios Mangore



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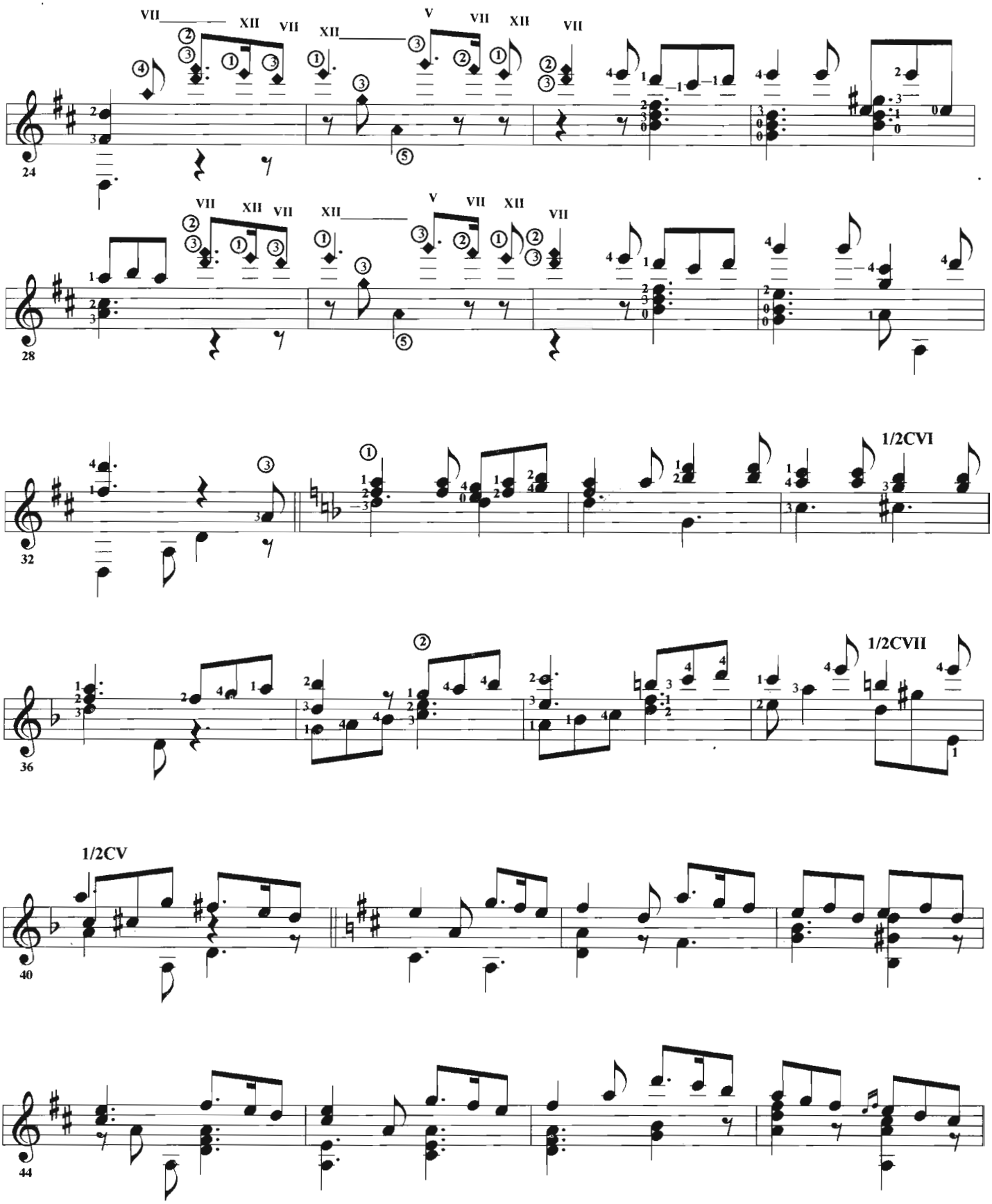

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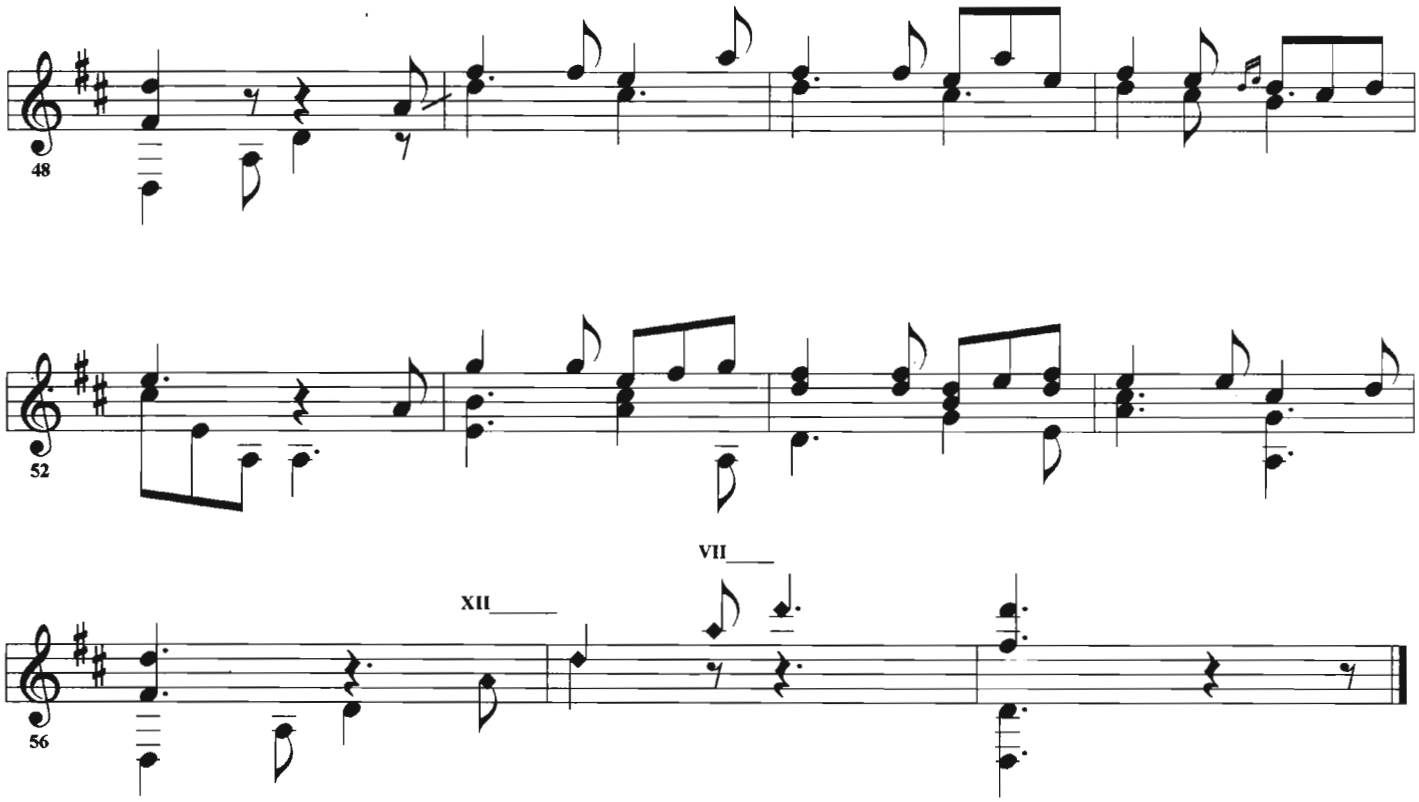

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